

THE DESIGN AND EXECUTION OF THE COSTUMES FOR

THE EUMENIDES

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Morehead State University, 1977

Director of Thesis:

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Statement of Problem

The purpose of this project was to design and supervise the construction of the costumes for the Morehead State University production of Aeschylus' The Eumenides as adapted by William J. Layne. The projected purpose of this video adaptation is for broadcast over the Kentucky Educational Television Network sometime during the school year 1978. Included within this design thesis are scaled flat patterns, and color photographs of watercolor sketches and completed designs for each character. For clarification, a copy of the adaptation has been provided.

Source of Data

Research material came from the following publications:

1. Lucy Barton, Historic Costume for the Stage.
2. Margarete Bieber, The History of the Greek and Roman Theatre.
3. Beau Brummell, Male and Female Costume.
4. Thomas Bulfinch, Mythology.
5. William C. Campbell and Steven Ballou, Form and Style: Theses Reports, and Term Papers.
6. David Grene and Richmond Lattimore, Aeschylus, The Complete Greek Tragedies.
7. Edith Hamilton, Mythology, Timeless Tales of Gods and Heroes.

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| 8. Hubert Heffner, Samuel Se | <u>Theatre</u> |
| <u>Practice: A Handbook for Nonprofe</u> | |
| 9. William J. Layne, <u>The Eun</u> | |
| 10. Stanley L. Moore, <u>The Des</u> | <u>ng for</u> |
| <u>Dark of the Moon.</u> | |
| 11. Marsha A. Nord, <u>A Project</u> | <u>ll.</u> |
| 12. Gisela Maria Richter, <u>Kor</u> | |
| 13. Gisela Maria Richter, <u>The</u> | <u>e</u> |
| <u>Greeks.</u> | |
| 14. Max Tilke, <u>Costume Patter</u> | |
| 15. Robert Wade, <u>Designing fo</u> | |
| 16. Paul W. Whaley, <u>A Project</u> | <u>e</u> |
| <u>Emperiors New Clothes.</u> | |
| 17. Agnes Brooks Young, <u>Stage</u> | |
| 18. Herbert Zettl, <u>Television</u> | |

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Major Findings

The intent of Chapter One is to provide an introduction, justification and clarification of the project. Included within the chapter is a basic statement of the project, definition of terms, general limitations imposed upon the designer, the methodology and organization used during the project and criteria for evaluating the worth of the completed design. Chapter two encompasses a complete analysis of the design problems presented in Chapter One. These limitations consist of internal factors: mood, atmosphere, locale, period, individual and group delineations; and external factors: those imposed by the production staff, budget and physical capabilities of the facilities used. Chapter three deals with the directions taken by the designer in finding solutions to these design limitations. Chapter four discusses the actual execution of the designs; problems encountered and solutions derived. Chapter five contains evaluations by both the director and technical director of the production. These comments are based upon the established criteria for good costume design. The criteria are:

1. Did the costumes express the atmosphere, spirit, and emotion of the play?
2. Did the costumes express the character's personalities and social positions?
3. Were the costumes functional?
4. Did the costumes retain their qualities when viewed on the television screen?
5. Were the costumes an integral part of the total production?

Appendix I consists of the adaptation of The Eumenides used for this production. Appendix II contains scaled flat patterns used in the construction of the costumes for this project. Appendix III includes photographs of the watercolor sketches and the actual completed costumes as worn by the individual characters.

Conclusions

The costume designs for The Eumenides were successfully incorporated into the overall approach taken by the director. The costumes, using selectivity of realistic elements, met all requirements for effective costume design. The atmosphere, spirit and mood of the play were exemplified by the use of historical draping techniques. Color selection and texture of the garments worn denoted the character's personalities and relationships. The costumes were an integral part of the total production for they enhanced the actor's movements and interpretations for the video-

taped production of The Eumenides. This fact was further reinforced by the comments of the director/playwright and the technical director.

Accepted by:

William J. Layne, Chairman
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A PROJECT DESIGN OF THE COSTUMES FOR

THE EUMENIDES

by

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A Thesis

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I would also like to thank Mary Barnard and her costuming staff for their time and patience in the construction of the costumes for The Eumenides.

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CHAPTER I

INTRODUCTION

The primary objective of the theatre in its 2500 years of existence has been to serve as an aid to understanding events of the past, present, and projected future. The theatre, as a medium for expression, has successfully satisfied this objective. The reasons are apparent. Theatre as an art form has maintained throughout its existence the unique ability to adapt to new environments; to communicate new ideas and to express old traditions in an acceptable style of the times. Down through the ages philosophers, poets, and politicians have expressed their social, political, and moral viewpoints under the guise of theatrical entertainment. In the past 50 years, theatre has once again adapted itself to a new medium of expression, television. Through technological advancements this medium allows theatre to communicate thoughts and ideas to millions of people.

During the 1950's when television was becoming a successful audio-visual art form, critics foresaw the destruction of theatre and its crafts; "...a degradation of creative talent to a canned, mechanical mediocrity."¹ This viewpoint soon faltered with the blending of theatre's timeless experience in communicating and

¹ Robert Wade, Designing for TV (Pellegrini and Cudahy: New York, 1952), p.15.

television's far reaching capabilities for communicating. Robert Wade in Designing for TV cites the vast horizons for the craftsman of this new theatrical form.

"Today in the television industry, hundreds of artists: actors, art directors, scenic designers, draftsmen and visualizers express their individual talents before audiences so vast that an average-sized Broadway theatre would need to present the same attraction - eight performances a week - for nearly a quarter of a century to reach an equal number of home viewers watching a single program. Because of the predomantly visual nature of television broadcasting, a new field with strong and far-reaching potential has emerged for the graphic artist and craftsman - a field in which both can join with the musician and actor to create in millions of living rooms the imagery and glamour of the theatre, the opera, and other "lively arts".²

The many talented designers who have realized television's potential as a visual form of expression, have had to learn to adapt once again to the physical techniques of a new creative medium. Although their techniques of presentation have changed to meet the demands for television, their aesthetic approaches retain their flexibility and artistic traditions.

The costumer, as one of these visual artists, continues to use established tools that have been at his disposal for centuries. Among these tools are elements of line, shape, color, texture, measure, and position. With these basic tools of composition, the costumer can achieve the desired effect. Using these elements certain functions for good visual expressions must be met. Heffner, Seldon, and Sellman state these basic and established functions as:

² Ibid., p.15.

1. Be a visual expression of the atmosphere, spirit, and emotional pattern of the play.
2. express the personality and social position of the character.
3. retain their qualities when viewed on the television screen.
4. be an integral part of the overall production.
5. be functional.³

1. A costume must "Be a visual expression of the atmosphere, spirit, and emotional pattern of the play."⁴ The production staff, under the guidance of the director, selects the particular visual form the production will take. The form or approach is termed style. Style is the language the director and his staff use to communicate the specific aesthetic demands required by the particular location, time, atmosphere, and mood of the piece to be presented. To ignore style is to fail to communicate these aspects of production. Historical selectivity in line, silhouette, and distinctive motifs visually depict the spirit and time of the play--thus reinforcing style.

2. A costume must "express the personality and social position of the character."⁵ Using style and selectivity, a costumer can visually describe, not only the mood and location of the play, but

³ Hubert C. Heffner, Samuel Seldon, Hunton D. Sellman, Modern Theatre Practice: A Handbook for Nonprofessionals. (New York: Appleton-Century-Crofts, Inc., 1964), pp. 419-20.

⁴ Ibid.

⁵ Ibid.

also specific aspects within the production. A well executed costume design can indicate immediately to the audience a character's age, social and economic position, personality, and to some extent his inner attitudes and emotions towards himself and the other players. Arrangement of the elements of design create the harmony so vital to a unified production approach. The costumer cannot think only of the individual costume but also its relationship to the other characters in the production. Though the costumer must retain a balanced relationship within the design elements, interest is created by the imaginative use of variation and contrast of the design elements.

3. A costume must "retain its qualities when viewed on the television screen."⁶ Unlike a stage presentation, the television camera has the capability of placing the audience member either at a distance or directly upon the action. The costumer must use good judgement in his selectivity and sensitivity. Street clothing can be employed provided the costumer keeps in mind that clothing is to be worn; a costume is to be presented.

Agnes Young describes the representation of costumes as a "shadowgraph of shape"⁷ meaning the silhouette of the costume bears distinguishing traits of a historical period. The costume designer translates this outline into a stage costume. What happens within this contour by way of motif, design, and color depicts the character.

⁶ Ibid.

⁷ Agnes Brook Young, Stage Costuming, (New York: The McMillian Co., 1927), p.9.

This selectivity separates costumes from clothes.

"The costume design with special reference to the stage will be more successful than an imitative reproduction just as a sketch is more successful than a photograph...the photograph records every detail no matter how unimportant or irrelevant. It confuses the mind. A sketch, on the other hand, is stripped of all the unessentials, nothing is left for the eye to deal with but the main facts, and those are so forcibly put that they cannot be overlooked. The sketch may not be as true in a literal sense as the photograph, but it forces the point far better."⁸

4. A costume must be "an integral part of the whole."⁹ The costume designer, as a member of an artistic collaboration must continually be aware of the other visual elements of production. The director, as the guiding force, brings a unified control to the visual elements. When the costumer functions within this aim for unity, the visual interpretation of the author's intent is satisfied.

5. The final requirement of a costume is that it "must be functional."¹⁰ If a costume hinders the actor or actress in any way, it is useless to him and the overall production. A costume must work with and for the performer. Constriction of movement and function make for a poor design. To be functional, a costume must contribute to the actor's interpretation of a character.

When the requirements of good costuming are met and combined with a tasteful application of the elements of design, the costume will support the conceptual approach to any production.

⁸ Ibid., pp.15-16.

⁹ Heffner, Seldan, Sellman, op. cit., pp. 419-420.

¹⁰ Ibid.

I. STATEMENT OF THE PROJECT

The purpose of this project was to design and supervise the construction of costumes for the Morehead State University production of Aeschylus' The Eumenides as adapted by William J. Layne. The projected purpose of this video adaptation is for broadcast over the Kentucky Educational Television Network sometime during the school year 1978. Included within this design thesis is scaled flat patterns, color photographs of watercolor sketches and completed designs for each character. For clarification, a copy of the adaptation has been provided.

II. DEFINITION OF TERMS

The following terms are provided for clarification.

Costume Design. The organization of the elements of design into an aesthetic composition which fulfills the requirements of good design.

Flat Patterns. Patterns which are drawn to $1/16" = 1"$ scale to be used in the construction of each costume.

Watercolor Sketches. A detailed pictorial representation of the completed costume, to be used in the selection of fabric color and texture.

III. LIMITATIONS OF THE PROJECT

There were two categories in which the limitations of this project fell; internal and external. internal limitations may be defined as all requirements imposed within the confines of the script itself; such as, atmosphere and mood, local and period in

which the play is to be presented. The external limitations may be defined as restrictions imposed by the conceptual approach taken by the production staff, the physical facilities used during production and those imposed by the audience itself. These limitations will be discussed individually in chapters two and three.

IV. METHODOLOGY OF THE PROJECT

In fulfilling the requirements for this thesis project the guidelines established by the Morehead State University Theatre Production staff were followed:

1. The script was to be studied and analyzed in great detail.
2. The costumer had to attend all formal and if necessary informal production meetings set up by the director.
3. Ideas related to the directorial concept were to be discussed by the production staff.
4. The design had to be researched by referring to books, magazines, paintings, statues and other related materials on mythology, and television production.
5. Sketches and detailed flat patterns had to be developed for directorial approval.
6. Materials necessary for the construction of the costumes were to be bought or chosen from stock, while maintaining an established budget.
7. The costumer had to oversee or be available during the construction of costumes and latex masks.

8. All dress rehearsals and taping sessions were to be attended.
9. The costumer had to be available for the supervision of repairs on damaged costumes.
10. The post production meeting had to be attended for creative criticism of the finished production.
11. The project report had to be written.

The project report was organized into five chapters and three appendices.

Chapter One. The intent of this chapter is to provide an introduction, justification and clarification of the project.

Chapter Two. This chapter encompasses a complete analysis of the limitations imposed within the design problem. These limitations include (1) internal limitations, i.e., the script itself, and (2) external limitation, i.e., the director, physical facilities and audience.

Chapter Three. This chapter deals with the direction taken by the designer in finding solutions to these design limitations.

Chapter Four. This chapter discusses the actual execution of the designs; the problems encountered and solutions derived throughout the various stages of production.

Chapter Five. This chapter contains evaluations of the design by the costume designer, director/playwright and technical director.

Appendix I. Consists of the adaptation of The Eumenides.

Appendix II. Contains scaled flat patterns used in the construction of the costumes for this project.

Appendix III. Includes photographs of the watercolor sketches and actual completed costumes as worn by the individual characters.

V. CRITERIA FOR INTERPRETATION

Costumes for The Eumenides were designed to fulfill all requirements of good stage costuming as it uniquely applies to the art of television production. The following questions were asked to determine the validity of the above statement.

1. Did the costumes express the atmosphere, spirit, and emotional pattern of the play?
2. Did the costumes express the character's personality and social position?
3. Were the costumes functional?
4. Did the costumes retain their qualities when viewed on the television screen?
5. Were the costumes an integral part of the production?

CHAPTER II

DESIGN PROBLEMS

Unlike the canvas painter, who is free to express what he feels and sees with only the limitations of his canvas and imagination, a theatre artist, such as the costume designer, must work within a variety of limitations. These restrictions imposed upon the designer are grouped into two principle categories; (1) internal limitations, those imposed by the script, and (2) external limitations, those imposed by the director, physical facilities, and the television audience. It is the intent of this chapter to explore these limitations as they uniquely apply to the costumes of The Eumenides.

INTERNAL LIMITATIONS

The primary concern of the costume designer is to satisfy the visual demands dictated by the script. These requirements fall within three general categories; (1) locale, (2) period, and (3) characterization.

Locale of the Play

Ancient Greece is the setting for this adaptation of The Eumenides. The events take place sometime after the fall of Troy. The play spans a period of one day but by using flashback sequences, the director incorporated antecedent events. Six locations were suggested by the playwright:

1. A rock, somewhere along the Grecian countryside.
2. The entrance to Agamemnon's house in Argos, Greece.
3. The chamber of Apollo at Delphi.
4. A dream.
5. Inside Athena's temple at the Acropolis, in Athens.
6. A flashback, Agamemnon's bath house.

Period of the Play

The Eumenides is based on events happening shortly after the fall of Troy, (1200 B.C.). The fall of Troy marked the end of Cretian domination, giving rise to the Archaic Period of Greece. This period has been selected to visually represent the action of

The Eumenides.

The Archaic Grecian Period (1200-480 B.C.) germinated the bud from which the height of Grecian culture would flower. During this period of growth, Homer set down his classic tale of the Odyssey and the Illiad, which inspired Aeschylus' timeless trilogy of the house of Atreus. During this time the great gods of Olympian mythology crystalized and the poets Pindar and Shappo wrote their immortal masterpieces.

This vibrance in life was carried over to the Greeks clothing as well. Linens and wools of all textures were vividly dyed in yellows, indigos, greens, dark reds, and purples and an array of earthy colors. These basically unsewn pieces of material for both men and women were draped around the body as a visual expression of the whims of the wearer. To accent the garment a variety of colorful reliefs and motifs were woven, embroided, or dyed into the garment or along its border. This application could be as subtle and as

delicate as a repetitive pattern of rosettes and laurels or as bold and expressive as geometric, human, and animal designs. Intricately carved jewelry of gold adorned the male and female figure. To serve as an accent and visual balance between the costume and the wearer, the jewelry continued into the hair.

Hair styling completed the proportioned Grecian silhouette. The women wore their long hair up, letting tightly curled ringlets fall gracefully to the neck and shoulders, neatly framing the face. The hair was kept in place by either material or ornamented metallic bands. The men wore their hair in tightly curled ringlets or in long natural waves. A full and wavy beard completed the classic look for the Grecian male.

Characterization

Costume design not only has the capabilities of establishing the time and place of the play, but also relates to the audience a visual impression of one character's relationship to himself and other within the play. These individual and group delineations can be shown by complimentary or contrasting treatments of selected design elements, (i.e. line, shape, color, texture, and measure.) For example, Clytemnestra is the mother of Orestes and Electra. The relationship to her children, though weak, is supported by a repetition in silhouette and motif.

Group Delineation

Before the costume designer visually integrated the individual characters into their respective groupings, he first identified these groups. To reinforce the theme of the story, the costumer placed his characters into three groups. The Erinyes, the Olympians, and the House of Atreus.

The Erinyes

Commonly referred to as the Furies, these ancient goddesses sprang from the blood of the murdered Cronus, father of Zeus. With the rise of Zeus and his Olympians to power, the Erinyes became the last of the ancient Titan gods to retain their existence. As long as evil remained on the earth, their powers could not be divested. The sole purpose of these grotesque goddesses of the underworld was to punish crimes beyond man's capabilities. Clytemnestra had called upon them to exercise their power and avenge her death. By their pursuit of her murderer, Orestes, this chorus of darkness would have a final confrontation with the "young" Olympian gods. A strong relationship between the Furies and Clytemnestra had to be visually established by the costumer for they both supported the "old" thoughts on murder and revenge.

The Olympians

These passionate gods gave mankind the gifts of music, strength, and knowledge. Their attitudes were like those of innocent children, using mortal man as a plaything for their amusements, toying and

intervening at will to satisfy their vanities. For exemplification, Orestes goes to Delphi to consult the oracles of Apollo. Apollo tells him to avenge his fathers death with death. Orestes does so, cleansed of guilt. Yet, after the deed is done the Furies began to plague Orestes. When he calls upon Apollo for help, he is told that his guilt or innocence must be judged by Athena, Apollo's sister. The costumes for the Olympians had to visually symbolize greatness, innocence, and passion.

The House of Atreus

The tragedy of the house of Atreus began with King Tantalus, who incurred the wrath of the gods by serving human flesh at a banquet held in their honor. The defiled gods set a curse on him and his descendents. The curse established a slaughterhouse for his progeny despite their innocence or guilt. Steeped in the blood of their heritage, Orestes, Electra, and Clytemnestra bring the curse to full turn. In this case, the costumer had to establish the group as a family and yet reinforce the inner strife that has befallen the house.

Individual Character Delineations

Once the group delineations have been established and defined, the costumer must visually express the essence of the individual's characteristics. These characteristics can be defined as age, social and economic class, personality, and inner attitudes towards himself and those around him. History and legend established the characters' status for The Eumenides.

Apollo.

Apollo was the son of Zeus and brother to Athena. The young and virile god of sun, music, and medicine laid down the truths for all mankind in his oracles at Delphi. Eternal youth and health together with a passion for life make up the personality of this archer god. Childlike exuberance and support of Orestes were the main interest of the costumer. Also to be considered was his relationship to his sister, Athena.

Athena.

Athena, born from the head of Zeus, was also his favorite. The fierce goddess of war, wore the vicious Aegis of Zeus as a symbol of his gifts of strength and power. She was considered the goddess of reason and purity, and protector of civilized life. It was for this reason that Apollo chose her to rule in the case of Orestes' matricide. The costume designer had to show her manlike strength while at the same time accent her godlike beauty. Also to be reflected within the costume was her tie to Apollo and a foreshadowing of her bonds with The Eumenides.

The Nymphs

These nymphs have been sent to Orestes, by Apollo, in the form of a dream. Their purpose is to serve as a distraction for the harried traveler. However, the escape turns to nightmare as the Erinyes invade the dream. The sole concern of the costumer in regards to the nymphs was for them to appear sensually graceful.

Clytemnestra

Clytemnestra was the wife of Agamemnon and the queen of Mycenae. Though she loved her husband she could not forgive him for his slaying of their daughter Iphigenia. The queen took a lover and with him conspired in the death of Agamemnon. By this venomous act Clytemnestra sacrificed the love of her children, bringing about her death. In turn, she returned from the dead to seek revenge. Not only did the costumer have to consider physical apparition of Clytemnestra but also visually support her tormented love-hate relationship with her family.

Orestes.

The young Orestes is the last in the line of the House of Atreus. Within him lies the end of the tormented curse of his ancestors. His hatred for his mother the queen is only equaled to the love for his sister Electra. Through Electra he finds the inner strength to end this terrible curse. The strength of Orestes' character, love for Electra and hatred for his mother were the obligations which had to be visually represented by the costume designer.

Electra.

Electra is slightly older than her brother Orestes. She was forced to live a taunted life under Aegisthus' domination. The driving force behind her existence was the hope of Orestes' revenging return. Electra's loyalty to Orestes never faltered even in the face of personal destruction. Not only did her love for Orestes have to

be visually reinforced by her costume but the hatred for Clytemnestra and the lover as well.

Agamemnon.

The king of Greece and victorious commander of the army at Troy, Agamemnon returned to his home in Argos knowing full well of his wife's infidelity. Upon his arrival his wife, with the aid of her lover, killed him.

Aegisthus.

Aegisthus, the cousin of Agamemnon, is also the conspiring lover of Clytemnestra. His actions are not based upon his love for Clytemnestra, but rather his lust for the throne of Mycenae. Supporting his loyalty to Clytemnestra in their act of murder was the costumer's main concern in designing Aegisthus' costume.

EXTERNAL LIMITATIONS

Once the script has been interpreted and its requirements satisfied, the costumer must then consider the limitations imposed by the production staff (i.e. the director, set, light, and make-up designers), the facilities used for costume construction, television's mechanical demands and lastly the television audience.

Directorial Limitations

The director, as the overall visualizer of the production, relayed certain requirements to be fulfilled by the costumer. The concept of the Eumenides posed the greatest directorial limitation.

Historically the Erinyes were three women, Tisiphone, Megaera, and Alecto. However, to reinforce a stylistic Greek choral approach to these goddesses, the director swelled their number to 9. Using the choral concept, unity and a lack of individuality had to be conveyed through the costumes of the Erinyes. At the same time, an attempt was made to create uniqueness within the group. In keeping with the historical concept of Greek choruses, the costumer suggested the use of stylized masks to develop the Eumenides as a unified whole. The director rejected this idea because masks would conceal the actors natural expressions. However, he liked the concept of a unified element on "the unclothed portions" of the body. 6 females and 3 males were chosen as chorus members. This further imposed the problem of unity of the costume designer for originally these were to be goddesses of the night.

According to the script, the flashback sequence dealing with the death of Agamemnon called for suggested glimpses of the act. Examples being, a view of the knife going into his chest and his prostrate hand falling into a bloody pool. However, the director saw the scene shot in its entirety to create a visual background for Apollo's rendition of the committed act of violence. This addition necessitated the design and construction of costumes for two extra characters, Agamemnon and Aegisthus.

Set Designer

Since video tape was employed, scenes could be shot out of sequence to be edited together at a later date. Knowledge of the

taping schedule allowed the set designer to take advantage of the editing process and construct his easiest settings first. This obligated the costumer to complete certain character's outfits before others.

Light Designer

Since the light design remained within the stylistic approach suggested by the director, the designer posed no limitations on the costumer.

Makeup Designer

The approach to the play dictated that the makeup had to be an integral part of the overall look of the characters. Therefore the design and execution of the makeup for The Eumenides was assumed by the costume designer. The make up was to be considered outside the scope of this design project report.

Physical Facilities

All construction of the costumes for The Eumenides was to be done by student staff members, volunteers and theatre class students at Morehead State University. When considering the designs for this production the costumer had to be cognizant of this fact and design according to their abilities. Also to be taken into account was the capabilities of the costume shop itself. A budget of \$300 and limited fabric selection available imposed further restrictions for the costume designer.

Color selection posed a unique problem for the costume designer. Since television was to be the medium used, he had to be cognizant of the reception differences of home receivers, (Color and black and white). To clarify this point, the reception of colors on a monochrome (black and white) receiver discerns the value of a color not the hue itself. In other words, if swatches of green, red and blue were to have the same brightness of color, on a black and white television set they would all appear to be the same color. The color receiver, of course, distinguishes both color and value.

AUDIENCE LIMITATION

At the time this project thesis for The Eumenides was completed, a projected air date on Kentucky Educational Television during the 1977-78 school year was hoped for. The proposed audience would consist of people capable of viewing a program over the Kentucky Educational Television.

CHAPTER III

SOLUTIONS TO THE DESIGN PROBLEMS

The costumer serves as a creative visualizer using his talents and imagination to find interesting and pleasing solutions to the design limitations. By effectively solving these problems the costumer renders a successful representation of the characters. It is the intent of this chapter to discuss in detail the solutions to the internal limitations imposed by the script and the external limitations imposed by the production staff, physical facilities and audience.

Solutions to Internal Limitations

Historically the events surrounding The Eumenides occurred during the Cretin Period, shortly after the fall of Troy (1200 B.C.). The predominance of nudity during this time created a problem of practicality to the costume designer. The Archaic Period was chosen to visually represent the costumes. Homer, in his tales of the Illiad, illustrated his characters in the Archaic mode further supporting the costumer's period selection. The costumer selected only those elements of dress which would (1) reinforce the tragic mood of the play, and (2) aid in the discernment of group and individual relationships.

Solutions to Group Delineations. The characters in The Eumenides were grouped under three general headings; (1) the Erinyes, (2) the Olympians, Athena, Apollo, and the Nymphs, (3) The House of Atreus, Clytemnestra, Orestes, Electra, Agamemnon, and Aegisthus.

The Erinyes. Rather than adhering to mythological descriptions of the Furies, an attempt to reinforce a visual opposition between the ancient Eumenides and the Olympians was developed. The Erinyes were conceived as ancient eroded statues, weathered by years of neglect, while the Olympians were drawn as polished marble statues, forever young and beautiful. A coarsely textured nylon fabric was selected to translate the Furies grotesque stone-like appearance into a costume. This fabric was dyed a light gray/blue. The similarities in color visually reinforced the Archaic attitudes of hate and revenge shared by the Eumenides and Clytemnestra. Dying time was varied to achieve individual interest in the uniformed costumes of the Furies. The costume folds were then painted with tempera to enhance the desired stone-like quality. As a last step in the development of the costume, they were shredded and girdled. Fragmented latex makeup on the unclothed portions of the body completed the suggestion of decayed statues.

The Olympians. Apollo and Athena's youthful innocence, in contrast to the Eumenides decayed ways, is exemplified by the statue analogy. Draped in shimmering jersey knits they symbolized flawlessly smooth statues. The texture of their clothing further supported an involvement with the House of Atreus. Apollo and Athena's brother-sister relationship was supported by the use of the subordinate color gold and a repetition of bold accessories. The use of similar tightly woven textures also established a bond between the Olympians and members of the house of Atreus.

The nymphs, as emissaries of the gods, wore white to reflect their innocent dreamlike qualities.

The House of Atreus. A repetitive variation of the color red in each member's costume, supported the inherited blood theme of this house. The choice of smoothly textured fabrics for all members further the familial ties, while suggesting a visual relationship with the Olympians. A repetition in style and a key motif served to interrelate Orestes and Electra with their mother, Clytemnestra. Upon the death of their mother, this motif was removed from her costume nullifying her ties to her children while reinforcing her bond to Aegisthus. Agamemnon was unclothed and bathing at the time of his murder.

Solutions to Individual Character Delineations

Once the general groupings had been established, the costumes were designed to strengthen the individual characters.

Apollo. Apollo's costume was a himation, a simple rectangular piece of fabric made of a polyester knit. The himation was draped diagonally from the left shoulder around the front and back. The right arm and chest was left exposed and the excess material was left to flow freely over the left arm. The rich brilliant burnt orange hue and shiny texture served to reinforce his passion for life and innocent love of mankind. This simple rectangular garment was bordered with a repetitive golden laurel relief stenciled on a cream background. The border was trimmed in a deep blue-green. The use of a motif tied Apollo to the House of Atreus, while the colors in the border established a

strong tie to Orestes. His familial relationship to Athena was apparent by the complimentary use of gold accessories.

Athena. Athena's God-like qualities were enforced by a chlamys, stylized pastel blue-green knit cape. The blue-green color further enforced her practical and impersonal involvement in the judgement of mankind. A foreshadowing of the eventual harmony between Athena and the Erinyes was reflected in the similarity in their light blues. A revealing front with open side allowed the material to fall freely into subtle jabots. The back of the garment fastened at the shoulders and fell gracefully to the floor. An extremely short skirt-like loin cloth encircled her lower torso. Its revealing qualities were intended to accentuate her beauty and innocence. The costume failed to do this. The actress cast in the role didn't have the body build to suggest a flawlessly sculpted look of a Greek Goddess. The costumer could have alliviated this problem by redesigning the character to accentuate her natural attributes. The problem was realized too late in production and therefore was never resolved. Along with this adaptation of a warriors chlamys, her traditional golden aegis and helmet added a demension of strength and power to her character. To symbolize her wisdom and foresight her mythological symbol, the owl, adorned her helmet.

The Nymphs. The nymphs that appeared in Orestes' dream were clothed in a crepe garment made of two panels connected at the shoulders.

This shortened version of Athena's basic costume served to establish their ties to the Olympians. The front panel of these costumes was girdled to fit loosely to the body, while the back panel flowed freely with each movement.

Clytemnestra. Clytemnestra wore a simply draped shiny blue-gray knit peplos. This was a large rectangular garment which was pinned, back over front, at the shoulders and allowed to flow naturally to the floor. A black crepe chlamys was draped over the left arm and diagonally across the back and chest. The cape was cut to partially reveal her upper arm and hand. Attached to the peplos was a mantle-like garment gathered at an apex between the shoulders and ending at the wrists. The severe diagonal line and cold gray-blue color indicated her vile deeds, while accessories of a golden crown and jewels denoted her station in life. To support her bloody family ties, a red key motif was applied to the border of her chlamys and mantle. The color red served to indicate her ruthless passions and murdering blood bond to Aegisthus.

A second costume was required for Clytemnestra's apparition scenes. To suggest the physical change a gown in similar line and form was built. To achieve a transparent quality, a loosely woven nylon blend was used. The key motif was removed to break her earthly familial ties. Her crown was retained to keep her initial silhouette. The crown was spray painted silver to suggest her ghost like qualities.

Orestes. The layers of clothing worn by Orestes symbolized his immediate involvement in ancestral tragedy. A tan exomis, a shortened version of the peplos, was draped diagonally around his body, being attached at the left shoulder with a golden bulls head broach. A blue-green chlamys also hung diagonally to create a jabot. The diagonal lines suggested a strong sense of conflict in Orestes. A repetitive key motif on a cream background bordered the chlamys, tying him to his family. A thin red trim on the border restated his involvement in the blood theme and the use of the golden broach foreshadowed his destiny with Apollo.

Electra. The style of Electra's costume was indicative of her family's tragic existence. The key motif on the overdraping of her peach colored peplos further tied her to the House of Atreus. The peplos worn under the overdrape was swept and gathered at the breast creating severe diagonal folds which accentuated her inner conflicts. A tan tunic was worn under the peplos, tying her to Orestes. Her variation of red, though pastel, served to reinforce the bloody theme of the play. The addition of a second chlamys, soft blue in color, revealed the tragedy of Electra's family.

Agamemnon. The illusion of Agamemnon's total nudity was accomplished by exposing his full back to the camera. A strapless athletic supporter was applied for the sake of cast and crew.

Aegisthus. A burgandy himation worn by Aegisthus during the slaying of Agamemnon supported his involvement with the bloody House of Atreus. The color also reflected his affair with Clytemnestra.

Solutions to External Limitations

The problems imposed by production staff, physical facilities, and audience were effectively solved.

Solutions to Directorial Limitations. Solutions to the problems inherent in directorial limitations have been previously discussed in Chapters 3 and 4.

Solutions to Scenic Design Limitations. An arrangement of the costume work schedule allowed sufficient time to complete the appropriate costumes at the appropriate time.

Solutions to Make-up Design Limitations. The nature of the play called for a close coordination of make-up and costume philosophies. The costumer therefore assumed the duties of designing and executing the make-up.

Solutions to Limitations of the Physical Facilities. The construction of the costumes was handled by student staff members, volunteers, and theatre class students. To compensate for the lack of fabric draping experience on the part of the designer and costume crew, the costumes were pinned, cut, and sewn directly on the actors. A lack of local fabric selection necessitated a trip to a Louisville wholesale house, where fabrics were purchased with the specified budget.

Reception differences between color and monochromatic receivers were noted by the costumer. The costumer achieved an interesting visual experience for either type of viewer by using broad contrasts in color and value selection.

Solutions to Audience Limitations. Pending approval of Kentucky Educational Television, The Eumenides will be aired during the 1977-1978 school year. At the time the project was completed an aid date had not been set. Therefore the costumer had to estimate the demographics of a potential audience. Special consideration was given to the audience's possible negative reaction to scenes involving nudity. This potential problem could not be solved by the costumer. The director and costumer assumed the potential audience would be tolerant toward the scenes.

CHAPTER IV
EXECUTION OF THE DESIGNS

Once the designs were completed and approved by the director flat patterns were developed and construction began. It was during this phase of production that complications and minor changes in the costumes occurred.

Pre-Construction of the Costumes.

The shortage of fabric selection in the city of Morehead and surrounding areas necessitated a trip to Louisville. Satisfactory color and texture selections were made for all but two characters, Clytemnestra and Apollo.

The rendering of Clytemnestra's costume called for a pale gray cotton peplos under a dark steel blue knit chlamys and veil. These colors could not be found. A substitution of a pale blue gray jersey was selected for the peplos while a black crepe knit was purchased for the chlamys and veil. The blue-gray and black combination came acceptably close to the rendering and the new smoother textures served to strengthen the costumer's original conception of polished statues.

The problem of fabric selection for Apollo was just the opposite of Clytemnestra. An appropriate color was found, but the texture was dull and lifeless. A rich, glossy burnt orange jersey was substituted to add a shining visual dimension to the sun god.

Construction of Costumes

Once the material was procured and flat patterns developed, construction began on the costumes for The Eumenides. During this time numerous problems were encountered and solutions found.

The majority of problems occurred during the initial phase of production. The most difficult being the interpretation of the design and flat patterns by the costume crew. The costumer wanted the natural draping of the material to accentuate the line of the costume. It was explained by him that textures of fabrics dictate the nature of the folds. A draped velvet will fall into full bodied folds, while a sheer crepe will cling delicately to itself and the wearer. With this in mind the costumer used flat patterns as guidelines for deriving general contours rather than working drawings to be strictly adhered to. Once these basic measurements were translated to the material, it was draped, pinned, cut, and sewn directly on the person portraying the various characters. The flat patterns used in the construction of The Eumenides have been reproduced to one sixteenth inch scale and included in Appendix II of this thesis.

Upon completion of the basic costumes, certain alterations had to be made to visually reflect the personalities of the characters.

The visual picture of The Eumenides was that of weathered stone. The texture of the fabric chosen and the shredding treatment applied to it created an eroded feel but the material still appeared cloth-like. The folds of the garment were painted. By painting these folds, the

fabric took on a sculptured appearance without hindering the natural flow of the garment. A tempera/denatured alcohol mixture was attempted, but proved to be inadequate as the paint dusted off when dry. Lacquer was substituted for the alcohol binder and the desired effect was achieved.

In the final scene of the play, Orestes was to be devoured by the Erinyes. Since this scene was to be taped out of sequence, a second costume was built and distressed.

Symbolic golden medallions and headdresses were designed to reinforce the god-like qualities of Apollo and Athena.

While constructing Athena's aegis, the costumer decided that the historical representation was comic in line and failed to denote the fierce quality desired. The piece was redesigned, becoming more lion-like in appearance. Also changed from its original form was Athena's helmet. Lack of construction time and ability to recreate the rendering necessitated that the helmet be altered by the costumer. The helmet was formed by placing strips of celastic on an available mold. By using this mold a more rounded crown was obtained. The helmet still served to support the character because the type, not the shape, was the important element. The substitute was acceptable in the overall silhouette of the costume.

The addition of Aegisthus appearing in a flashback sequence was the next major problem for the costumer and his crew. For the costumer it was a problem of designing an additional character, for the crew it meant building an additional costume. The costumer pulled and

dyed a large rectangular piece of fabric to a light burgandy. This material was then draped in himation form.

A problem encountered in construction was the presentation of Orestes and Agamemnon without clothing. To alleviate any potential hazard, an athletic supporter was purchased; the straps were removed and the cup portion was then taped in place.

Upon completion, appropriate trims and ornaments were added and the costumes were stored at the shop until needed for taping.

Problems Encountered During the Taping of The Eumenides

Few problems presented themselves during the taping of The Eumenides. Concealing the wireless lavalier microphones on the scantily clothed Apollo and Orestes caused the greatest difficulty. The relatively low pick-up range of these mikes made it necessary for them to be in close proximity to the speaker's mouth. The initial placement of Apollo's microphone was in the folds of the chest region. However, the medallion continually clanked against his mike. This problem was solved by placing the microphone in the folds of his garment on his left shoulder.

A major problem was encountered in the costume of Eumenides number one. As previously mentioned, a mixture of tempera and denatured alcohol was used to paint the costume. This paint dusted off with every movement thus obliterating his makeup. A lack of extra material made it impossible to replace the costume. All attempts at sealing this paint failed. To partially resolve the problem Eumenides number one would dress minutes before his scenes and makeup repairs done.

The costumes were adequately maintained throughout rehearsals and performances. Following the final day of taping, the costumes were laundered and placed into storage.

CHAPTER V

EVALUATION OF THE PROJECT

The purpose of this chapter is to determine the success or failure of the project design for The Eumenides. In evaluating the worth of the costumes it is necessary to judge them by the requirements stated in Chapter I. Comments from the director and the technical director for The Eumenides will also be included.

As previously stated, requirements for good costume design are; (1) must be a visual expression of the atmosphere, spirit, and emotional pattern of the play, (2) must express the personality and social position of the characters, (3) must retain their qualities when viewed on a television screen, (4) must be an integral part of the whole production, and (5) must be functional.

The Costumes Must be a Visual Expression of the Atmosphere, Spirit, and Emotional Pattern of the Play.

The costumer's approach to the design was to visually reinforce the concept of old and new, hate and revenge versus love and compassion. Lustrous textures in rich golds, oranges and blues characterized the youthful element, while drab loosely woven fabrics supported the Archaic lifelessness of the traditionals. The selected use of color and texture helped visually define the tragic line set down by the script.

The Costumes Must Express the Personality and Social Position of the Character.

The costumes effectively served as an outward expression of the inner personalities of the individual characters. The costumer accomplished this by visually communicating an impression of age, status and group relationships as the characters progressed through the play. For example, the torn, coarse, and stone like qualities of the Eumenides' costume depicted their low position in the hierarchy of the gods. The gradations of grayed blues reflected their cold persona and anguished immortality.

Group delineations were also successfully interpreted by the costumes for The Eumenides. To exemplify this, Apollo and Athena's inner personalities were described through their colors, while their familial ties were supported through secondary color and accessories.

The Costumes Must Retain Their Qualities When Viewed on the Television Screen

Subtle textures, bold reliefs, and sharp value contrasts were necessary for the creation of a visually interesting television adaption of The Eumenides.

An adherence to the Archaic Period's personally expressive draping allowed the costumer historical freedom and at the same time fulfilled video requirements. It was this infinitely variable draping that became the key element in the costume designs. From the soft vertical folds of the peplos to the dramatic sweeping diagonal drapings of the chlamys, the tragic statement of The Eumenides was portrayed to the television audience.

The Costumes Must be an Integral Part of the Whole Production

The costumes for The Eumenides fit well within the framework of the director's approach, while accenting the over-all visual picture of the production. The designs were presented in a fashion to represent a period in man's history, while capturing the mood, spirit and relationships of each character involved.

The Costume Must be Functional

All costumes were designed to work with and for the performer; serving as an enhancement to the actors interpretation of the character. For example the loosely fitting peplos allowed the Eumenides the freedom to perform their grotesque ballet movements, while the highly glossed sheen of the Olympian's costume personafied their god like qualities.

THE DIRECTOR/PLAYWRIGHT AND TECHNICAL DIRECTOR WERE ASKED TO EVALUATE
THE COSTUME DESIGNS FOR THE EUMENIDES

Dr. William J. Layne, Director/Playwright

Don Lillie's costumes for Morehead State University's production of The Eumenides were totally satisfying. His designs expressed the scope and style of the production, carried through the theme, and illustrated character and situation to the fullest extent as conceived by the director. The designs were executed with meticulous care, therefore making as strong a statement in reality as they did in his sketches.

As director, I felt the atmosphere, spirit and emotion were thoroughly depicted in the production. Color and line were two of the most important elements that created the atmosphere. Apollo would be a good example. The burnt orange color gave a rich warmth suitable to the Sun God. The gold gave him a richness. The diagonal line of the cut and vertical lines of the folds gave the mood and atmosphere of tragedy.

The costumes further expressed the characters personalities and social positions. For example, the Eumenides' costumes depicted their harshness, their age, their worn and delapidated state, their timelessness. Yet a certain dignity was present and a feeling of godliness. Texture created by coarse painted fabrics and raggedness caused by distressing the material created much of the effect. Also the classic line of the garments gave the regal quality that depicted the godliness.

The costumes were basically very functional. This was particularly true of the Olympians and the people of the House of Atreus. The Eumenides were not totally functional. The costumes lent themselves to movement but were extremely uncomfortable. The material was hot when worn for a long time under television lighting. Also, the paint constantly came off on some of the costumes on to everything they touched.

The proof of the effectiveness of the costumes was how well they looked on the television screen. Here is where the designs really proved themselves. The effect was total and most believable. They were completely aesthetically pleasing.

In conclusion, Don Lillie's costumes were a most integral part of the production. They blended well with the other visual elements and did not unduly call attention to themselves. They illustrated character and characters relationships when needed. They placed an appropriate time and local. I felt the costumes to be tastefully conceived and effectively presented. The costume designs were aesthetically desirable.

Mr. Ronald L. Hughes, Technical Director

Rather than answering each of the questions separately, I will comment on the costumes and their effectiveness in the play in general terms. The play is obviously a tragedy. The use of predominately dark colors and rough textures for the antagonists and lighter, smoother materials for the protagonists was effective in delineating the different roles of the characters. I felt that all of the costumes were effective in their original concept. Only in the case of Athena did the design fail. The problem with Athena was not so much with the costume design but with the casting of a woman that did not fit the concept that the designer had in mind. The fault within the context of this project lies in the fact that the designer did not re-design to fit the person actually cast for the part. In fairness, however, there was a severe time/money limitation placed on him. For the most part the costumes fit the mood and spirit of the play as well as the personalities of the characters.

The Nymphs were a little disappointing in their costumes. The problem here stems mainly from the reluctance of the actresses to appear on camera clad as scantily as the costume designer had intended. The compromise between modesty and concept fell a little too much on the side of modesty and as a result the designs were a bit heavy for the light and dreamy style of the woods scene. Again, the fault lies not so much with the original design as with the limitations placed on the designer by the players' modesty. In a professional situation outside of the considerations of the responsibilities of a university to its students this condition would not have been tolerated.

All costume designs were viewed on the television monitor before the production in the studio and adjustments were made to accomodate the reproduction requirements of the electronic medium. Because of adequate pre-production by the designers and the directors, the potential problems in this area were alleviated. The designs were evaluated for both design and function as determined by the peculiar requirements placed on them by the television medium. Keeping in mind that the designers' background is theatrical in nature, I feel that the overall design concept and the execution of the costumes were of the highest quality available within the limitations placed upon the designer.

The evaluations of the director/playwright and technical director supported the overall success of the costume designs for The Eumenides. The costumes, using selectivity of realistic elements, met all

requirements for effective costume design. The atmosphere, spirit and mood of the play was exemplified by the use of historical draping techniques. Color selection and texture of the garments worn denoted the character's personalities and relationships. The costumes were an integral part of the total production for they enhanced the actors movements and interpretation for the video taped production of The Eumenides.

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APPENDIX I
THE EUMENIDES

VIDIO

AUDIO

DEFOCUS, THEN FOCUS ON A
STAR. DEFOCUS AND PAN LEFT
TO CLOSE-UP OF A CLIFT AT
NIGHT.

THE CAMERA FREEZES.
FIRST CREDIT.

CAMERA PAN FROM DARKNESS
TO SECOND ERINYES. FREEZE.
SECOND CREDIT.

FREEZE. THIRD AND FOURTH
CREDITS.

PAN AWAY TO SHOW A PUDDLE
OF BLOOD. PAN UPWARD SLOWLY
FOLLOWING THE BLOODY ROBE
HELD BY ORESTES AND STOP AT
HIS FACE. CU.

ZOOM OUT TO CATCH THE BACK
OF ELECTRA'S HEAD. AGAMEMNON'S
HOUSE IS IN THE BACKGROUND.
CUT TO ELECTRA.

CUT TO CU OF ORESTES.

(PIERCING NOTE. CRACKLING
SOUND.)

(THE ROCKS BREAK AWAY REVELING
AN ERINYES BENEATH. SHE IS
LISTENING ANGERLY. SHE IS AGLESS,
GROTESQUELY UGLY. WE SEE HER FOR
ONLY A SECOND.)

(FLASH OF KNIFE STAB.)

(FLASH OF KNIFE STAB. FAST-
BREAKING OF TWO MORE ROCKS.)

(FLASH OF BLOOD RUNNING OVER
BODY. FLASH OF BLOOD ON HAND.
ROCKS BREAK AND LAST ERINYES
BREAKS OUT.)

(THE HOT SPOT OF A REFLECTION
FROM THE TOURCH LIGHT. IT IS
NIGHT.)

ORESTES: I SEE NOT HOW THIS THING WILL
END. I AM A CHARIOTEER WHOSE
COURSE IS WRENCHED OUTSIDE THE
TRACKS, FOR I AM BEATEN, MY
REBELLIOUS SENSES BOLT WITH ME
HEADLONG AND THE FEAR AGAINST MY
HEART IS READY FOR THE SINGING
AND DANCE OF WRATH. NOW THE
CURSE OF BLOOD SET UPON THE
HOUSE OF ATREUS PLUNGES DOWN ON
ME.

ELECTRA: WHAT YOU DID WAS WELL DONE.

THE EUMENIDES

VIDIO

AUDIO

	<u>ORESTES</u> :	I GO, MY SISTER, AN OUTCAST FROM THIS LAND, AND LEAVE BEHIND, IN LIFE IN DEATH, THE NAME OF WHAT I DID.
ZOOM OUT TO BS OF ELECTRA	<u>ELECTRA</u> :	(PLACING HER FINGERS ON HIS LIPS.) DO NOT BEND YOUR MOUTH TO FOUL-SPEECH. KEEP NO EVIL ON YOUR LIPS. (THEY EMBRACE.) (THEY ARE AT FIRST CLOSED. THEN OPEN SLOWLY. A LOOK OF TERROR.)
ZOOM IN ON CU OF ORESTES EYES.		
ZOOM OUT TO CU OF FACE.	<u>ORESTES</u> :	(WISPER) NO! (PAUSE) THEY HAVE COME.
BS OF ORESTES.		(ORESTES SHOWS ELECTRA AWAY AND LOOKS UP.
TWO FLASHES OF CLYTEMNESTRA'S DEATH.		(THE EUMENIDES CLIMBING OVER ROCKS)
FLASH CU OF ORESTES.		
FLASH OF CLYTEMNESTRA.		(THE EUMENIDES MOVING CLOSER)
FLASH OF ELECTRA ON GROUND.	<u>ELECTRA</u> :	ORESTES, DEAREST BROTHER, DO NOT GIVE WAY TO FEAR.
CU OF ORESTES.	<u>ORESTES</u> :	THESE ARE NO FANCIES OF AFFLICTION. THEY ARE CLEAR AND REAL AND HERE; THE BLOODHOUNDS OF MY MOTHERS HATE.
FLASH OF KNIFE.		
FLASH OF ERINYES.		
FLASH OF SECOND ERINYESE.		
CU OF ERINYESE		
FLASH OF ELECTRA.	<u>ELECTRA</u> :	WHAT IS IT THAT YOU SEE? IS IT THE BLOOD STILL WET UPON YOUR HANDS, THAT MAKES THIS TURBULENCE UPON YOUR SENSE?
CU OF ORESTES.	<u>ORESTES</u> :	AH, LORD APOLLO, HOW THEY GROWN AND MULTIPLY. I CAN NOT WITHSTAND THEIR BLOOD-DRIPPING STARE.

THE EUMENIDES:

VIDIO

AUDIO

CU OF ELECTRA.

ELECTRA: (UNDER HER BREATH) THE EUMENIDES!

FLASH OF ORESTES.

ORESTES: I CAN STAY HERE NO LONGER. (TURNS AND LEAVES)FAST FLASHES OF QUICK SCURRY
OF THE EUMENIDES.

CU OF ELECTRA.

ELECTRA: (TO HERSELF) MAY ALL COME RIGHT
FOR YOU. ORESTES, WHERE IS THE
END? (PICKS UP HER MOTHERS ROBE)
WHERE SHALL THE FURY OF FATE BE
STILLED TO SLEEP?

PAN DOWN TO ROBE. DEFOCUS.

(PANTING AND RUNNING SOUNDS IN
DARKNESS)

CU OF ORESTES PANTING.

(THE DOORS OF THE SANCTUARY OF
PYTHIAN APOLLO AT DELPHI ARE
THROWN OPEN () A BLOODY AND
TIRED ORESTES ENTERS AND SLAMS
THE DOORS. HE PLACES A WOODEN
BAR ACROSS THEM TO FASTEN THE
DOORS, THEN LEANS HIS BACK
AGAINST THEM.)CU OF DOORS BEGINNING TO GIVE
WAY.(METALIC THUMP AGAINST THE DOOR
AS THE EUMENIDES RAM AGAINST.
ORESTES IS AGAIN ALERT & BACKS
OFF TOWARD THE ALTER. THE DOORS
BEGIN TO GIVE, THE LARGER BEAM
SPLINTERS AS THE SUPER FORCE OF
THE EUMENIDES MAKE THEIR ENTRANCE
THEY CHARGE FORWARD, GROWLING,
HISSING, AND CLAWING. AS THEY GET
CLOSE TO ORESTES THEY BECOME
STRANGELY SUBDUED. THEY DRIFT TO
SLEEP.)CU OF VARIOUS EUMENIDES DRIFT-
ING TO SLEEP.BS OF ORESTES
PAN AWAY TO SHOW THE SLUMBERING
EUMENIDES.ORESTES SHOWS PUZZLEMENT, THEN
RELIEF.ORESTES: (FALLING TO KNEES SLOWLY,
GRASPING ON TO THE ALTER HOLDING
THE ETERNAL FLAME DURING HIS
SPEECH.)
GREAT THANKS LOXAI APOLLO, FOR
YOU ORDAINED THAT I SHOULD TURN
TO NO OTHER SHRINE THAN THIS.
(HE COLLAPSES TO GROUND.)

THE EUMENIDES

VIDIO

AUDIO

3 FLASHES OF DIFFERENT
EUMENIDIES.

ZOOM IN ON ORESTES. HOLD.
LIGHT CHANGE.

SHOT FROM FLOOR OF APOLLO
STANDING.

CU OF APOLLO.

(WE HEAR MEASURED FOOTSTEPS
ON MARBLE.)

APOLLO: (APOLLO SMILES. HE CROSSES
TO ORESTES AND GENTLY PICKS
HIM UP AND RESTES HIM ON HIS
KNEE.)

(SOFT VOICE.) I WILL NOT GIVE
YOU UP. THOSE DESPICABLE
CREATURES ARE PUT TO SLEEP.
THESE GRAY VIRGINS, ANCIENT
GODDESSES OF OLD TIME, ARE HARM-
LESS TO YOU WHILE THEY SLUMBER.

ORESTES: OH, GREAT APOLLO, THEN MAY I
REST YET AWHILE?

APOLLO: NO. MORPHUS ONLY HOLDS THEM
TEMPORARALLY. YOU MUST AGAIN
TAKE UP YOUR JOURNEY AND NEVER
WEAKEN IN YOUR FLIGHT.

CU OF ORESTES

ORESTES: IS THERE NO RELIEF FROM THESE
MAIDENS OF THE DARKEST PIT BELOW
EARTH. I CAN NOT ABIDE THEIR
SIGHT.

CU OF APOLLO

APOLLO: THEY ARE LOATHED BY MEN, BEASTS,
AND EVEN BY THE HEAVENLY GODS.
BUT YOU MAY ESCAPE THEM. (APOLLO
ORESTES TO HIS FEET.)

25 OF THEM

ORESTES: YOU HAVE ALWAYS GIVEN ME GOOD
ADVICE APOLLO LOXIAS. INSTRUCT
ME NOW WHAT I MUST DO.

APOLLO: GO QUICKLY, ORESTES, AND NEVER
GROW WEARY UNTIL YOU COME A
LAST TO THE CITY OF PALLAS. KNEEL
THERE AT THE ACROPOLIS BEFORE THE
TEMPLE OF ATHENE.

THE EUMENIDES

VIDIO

AUDIO

CU OF ORESTES	<u>ORESTES</u> :	IT WILL BE SHE THAT WILL RID ME OF THESE AFFLICTIONS?
22 OF BOTH	<u>APOLLO</u> :	(CLASPS ORESTES TO HIM-- ORESTES ALMOST COLLAPSES.)
CU OF ORESTES		IT IS HER POWER. I WILL JOIN YOU THERE. DO NOT FEAR ORESTES, I WILL NOT DESERT YOU, FOR IT WAS I WHO MADE YOU STRIKE YOUR MOTHER DOWN.
FLASH OF MOTHER ON FLOOR, A KNIFE IN ORESTES HAND.		
25 OF....	<u>ORESTES</u> :	(ORESTES PULLING AWAY) I LOVE AND TRUST YOU, MY LORD APOLLO.
	<u>APOLLO</u> :	HERMES WILL GUIDE YOUR JOURNEY AMONG MEN. I WILL SEEK OUT YOUR SISTER, ELECTRA, AND WE SHALL AGAIN MEET IN ATHENS. (HE EXITS.)
ES OF ORESTES EXIT. CU OF APOLLO AS...		(APOLLO LOOKS OVER THE EUMENIDES.)
ZOOM OUT AND UP TO A DOWN SHOT OF THE WHOLE GROUP AROUND THE ALTER.		(APOLLO TURNS AND EXITS) (CLICKING FEET ON MARBLE) (THE SOUND OF DRIPPING WATER IN A HOLLOW ROOM.)
CAMERA ZOOMS OUT REVEALING THE SCENE BEING REFLECTING IN THE PUPIL OF THE GHOST CLYTEMNESTRA. CAMERA CONTINUES ITS ZOOM UNTIL HER WHOLE FACE IS SHOWN CU OF HER LIPS.	<u>CLY</u> :	YOU WOULD SLEEP THEN? AND WHAT USE ARE YOU IF YOU SLEEP?
HOT EDIT. 25 CU OF ERINYES PROFILE AND OF CLYTHMNESTRA STRAIGHT ON. FOCUS ON CLY. CHANGE FOCUS TO ERINYES.	<u>CLY</u> :	IT IS BECAUSE OF YOU I GO DISHONORED THUS (ERINYES FROWNS IN HIS SLEEP) AMONG THE REST OF THE DEAD.
HOT EDIT TO ANOTHER ERINYES 25, MS ERINYES AND CLY. FACE TO FACE	<u>CLY</u> :	(FACE TO FACE)...I HAVE SUFFERED AND YET NONE OF THE YOUNG GODS, THE PROUD OLYMPIANS, ARE ANGERED FOR MY SAKE.

THE EUMENIDES

VIDIO

AUDIO

HOT EDIT TO 2S OF ANOTHER
ERINYES.

CLY: LOOK AT THESE GASHES IN MY
HEART, THINK WHERE THEY CAME
FROM.

FLASH OF ORESTES WITH A
KNIFE.

CU OF CLY. LIPS.

CLY: YET I HAVE GIVEN YOU, THE
ANCIENT GODDESS MANY AN OFFERING
ON A HEARTH OF FIRE IN THE
SECREACY OF NIGHT. WHEN YOU ARE
SHUNNED BY MAN AND OTHER GODS, I
ALONE, HAVE BROUGHT YOU SOBER
APPEASMENT. NOW I WATCH ALL
THESE HONORS TRAMPLED INTO THE
GROUND FOR HE IS GONE.

CU OF ERINYES
CU OF ANOTHER ERINYES
CU OF ANOTHER ERINYES

CU STRAIGHT ON OF CLY.
3 FLASHES

FS OF CLY.

CLY: HERE I STAND, HIS MOTHER, KILLED
BY HER OWN SON ORESTES, AND YOU
HAVE LET HIM ESCAPE.

3 FLASHES TO 3 OTHER
ERINYES.

SLEEP AND FATIGUE, TWO MASTERFUL
CONSPIRATORS, HAVE DIMED THE
DEADLY ANGER OF THE MOTHER SNAKE.

FLASHES OF THE ERINYES
AWAKENING. END ON GROUP
SHOT FROM ABOVE.

CLY: (MOVING AMONG THEM) LET GO UPON
THIS MAN THE STORM-BLASTS OF YOUR
BLOODSHOT BREATH, WITHER HIM WITH
YOUR WIND. AFTER HIM, HUNT HIM
DOWN ONCE MORE AND SHRIVEL HIM
IN YOUR WOMB'S HEAT AND FLAME.
(SLOWLY) SLEEP THEN, O, GODDESSES,
BENEATH THE GROUND. FOR I,
CLYTEMNESTRA, CALL UPON YOUR NAME.

CU OF CLY.

SHE DESOLVES.

CU OF 1ST ERINYES

1ST ERINYES: SISTERS, WE HAVE HAD WRONG
DONE US.

CU OF 2ND ERINYES

2ND: THE HUNTED BEAST HAS SLIPPED
CLEAN FROM OUR NESTS AND GONE.

CU OF 3RD ERINYES

3RD: SHAME, SON OF ZEUS! THEIR IS ALL
YOU ARE.

THE EUMENIDES

VIDIO		AUDIO
FS 3S OF 3 OTHER ERINYES	<u>4TH:</u>	YOU YOUNG GODS! YOU HAVE RIDDEN DOWN POWERS GREY WITH AGE. THE SUPPLIANT IS OURS.
FLASH OF KNIFE GOING INTO CLY.	<u>5TH:</u>	A THRONE RUNS WITH REEKING BLOOD.
FLASH OF KNIFE COMING OUT.	<u>6TH:</u>	BLOOD AT THE FEET.
FLASH OF CLY. ON THE GROUND.	<u>4TH:</u>	BLOOD AT THE HEAD.
CU ON 1ST ERINYES	<u>1ST:</u>	THE VERY STONE CENTER OF THE EARTH HERE IS OUR EYES HORRIBLE WITH BLOOD AND CURSE STANDS PLAIN TO SEE.
CU ON 3RD ERINYES	<u>3RD:</u>	AND IT IS YOU, APOLLO. YOU WHO CAUSED THIS. THE GUILT IS YOURS! (SILENCE) (3RD ERINYES TURNS HEAD)
PAN FROM 3RD ERINYES INTO DARKENED ROOM TO CU OF APOLLO.	<u>APOLLO:</u>	(APOLLO--LONG STARE) (CALMLY) YOUR PRESENCE HAS DEFILED THIS CHAMBER. THE WHOLE CAST OF YOUR SHAPE IS GUIDE TO WHAT YOU ARE. YOUR KIND SHOULD HOLE IN THE CAVE OF THE BLOOD- REEKING LION, NOT IN THE TEMPLES OF WORSHIP.
GROUP SHOT OVERHEAD		(HE MOVES AMONG THEM.) YOUR SEAT OF JUDGEMENT IS LOCATED WHERE ONLY THE MOST MONSTEROUS SENTENCES ARE GIVEN: HEADS ARE LOPPED OFF, EYES GOUGED OUT, THROATS CUT, YOUNG BOYS CASTRATED: WHERE MUTILATION LIVES, AND STONING, AND THE LONG MOAN OF TORTURED MEN SPIKED UNDERNEATH THE SPINE AND LEFT IMPALED. DO YOU NOT HEAR WHAT SORT OF FEAST IT IS THAT YOU SO LOVE THAT WE GODS DETEST YOU? IT WOULD BE FITTING IF I WERE TO

THE EUMENIDES

VIDIO

AUDIO

...LET YOU FEEL THE FLASH AND
BITE OF A FLYING SNAKE LAUNCHED
FROM THE TWISTED THRONG OF GOLD
THAT SPANS MY BOW TO MAKE YOU
SUFFER. TO WATCH YOU IN YOUR
PAIN SPEW OUT THE BLACK AND
FOAMING BLOOD OF YOUR HUMAN
VICTIMS. TO SEE YOU VOMIT CLOTS
OF BLOOD THAT YOU HAVE SUCKED
FROM THEIR VEINS. IT IS LITTLE
WONDER THAT NO OLYMPIAN HAS TAKEN
SUCH AFFECTION AS TO BEFRIEND
THIS BROOD.

BS OF 1ST ERINYES

1ST:

NOW, APOLLO, IT IS YOUR TURN TO
LISTEN. ARE YOU SO VERY
DIFFERENT THAT WE ANCESTORS OF
THE NIGHT? (SHE X'S TO HIM.) I
SEE BLOOD ON YOUR HANDS. IT WAS
BECAUSE OF YOU WE WERE WRENCHED
OUR NOCTURNAL EXISTANCE. ALL
THE GUILT IS YOURS. HOW? CONTINUE
SPEAKING SO THAT I MAY UNDERSTAND.

2S

MS APOLLO

CU 7TH ERINYES

7TH:

YOU GAVE THIS OUTLANDER THE WORD
TO KILL HIS MOTHER.

FLASH OF ORESTES WITH
DRY KNIFE

KILL HIS MOTHER.

CU OF 8TH ERINYES.
FLASH OF CLY. FALLING.

8TH:

YOU GAVE PROMISE OF A SUPPLIANT
SANCTION FROM THIS EVIL DEED

CU OF 9TH ERINYES
FLASH OF ORESTES WITH
BLOOD ON HIS HANDS.

9TH:

YOU DARED OFFER TO THIS PERSON
REFUGE FROM HIS BLOODLETTING.

CU OF APOLLO

APOLLO:

YES! YES, I DENY NONE OF THIS.
HIS CAUSE WAS JUST.

MS 3RD, 4TH, 5TH ERINYES

3RD:

YOU WERE ABUSING TO THOSE WHO
SPED HIM HERE.

APOLLO:

IT WAS NOT FOR YOU TO COME NEAR
THIS HOUSE.

THE EUMENIDES

VIDIO

AUDIO

	<u>4TH:</u>	AND YET WE HAVE OUR DUTY. IT WAS TO DO WHAT WE HAVE DONE.
	<u>APOLLO:</u>	AN OFFICE? YOU? SOUND FORTH YOUR GLORIOUS PRIVILEGE.
CU ON 5TH ERINYES	<u>5TH:</u>	(SLOWER) THIS: TO DRIVE MATRICIDES OUT OF THEIR HOUSES.
MS APOLLO	<u>APOLLO:</u>	(SLOWER) THEN WHAT IF IT BE THE WOMAN AND SHE KILLS HER HUSBAND?
CU ON 5TH ERINYES	<u>5TH:</u>	SUCH MURDER WOULD NOT BE THE SHEDDING OF KINDRED BLOOD.
CU ON APOLLO	<u>APOLLO:</u>	(LOOKS AROUND FROM ONE TO ANOTHER THEN SPEAKS) YOU THEN DISHONOR AND REDUCE TO NOTHING THE PLEDGES OF HERA THE FULFILLER. FOR THE MARRIAGE BED, GRANTED BY FATE TO MAN AND WOMAN IS MIGHTIER THAN AN OATH IF JUSTICE IS ITS GARDIAN. FOR THE ONE CRIME I SEE THAT YOU GREATLY TAKE TO HEART, WHILE IN THE OTHER MATTER YOU ARE UNMOVED TO ACT. I SAY THAT YOUR PURSUIT OF ORESTES IS NOT JUST. IT SHALL BE DIVINE ATHENE WHO WILL JUDGE THESE PLEADINGS OF THIS CASE.
CU 2S CLY. & 1ST ERINYES.	<u>CLY.:</u>	NATURALLY THE YOUNG OLYMPIAN WILL PREVAIL ON HIS SISTERS AS JUDGE.
CU 1ST ERINYES.	<u>1ST:</u>	NOTHING WILL EVER MAKE ME LET THAT MAN GO FREE.
CU 2S CLY. & 2ND ERINYES.	<u>CLY.:</u>	WHY DO YOU STILL LINGER? ORESTES HAS TRAVELED FAR BY NOW.
CU 2ND ERINYES.	<u>2ND:</u>	YOU ARE TRYING TO DELAY US HERE. WE MUST LISTEN TO APOLLO NO LONGER.

THE EUMENIDES

VIDIO

AUDIO

CU 2S CLY. AND 5TH
ERINYES.

CLY.: I HAVE BEEN WRONGED, MAIDEN OF
OF NIGHT. MY DEATH MUST BE
REVENGED.

CU 5TH ERINYES
GROUP SHOT ABOVE

5TH: YOU ARE ATTEMPTING TO THWART US
FROM OUR PURPOSE. COME SISTERS,
WE MUST LEAVE THIS DECEITFUL
PLACE. ORESTES WILL YET BE OURS.
(THEY EXIT.)

ZOOM DOWN TO APOLLO'S
FACE

APOLLO: I WILL GUARD YOU ORESTES, TO
THE END. WHETHER BY YOUR SIDE
OR FROM AFAR.

PAN DOWN TO THE ETERNAL
FLAME. DEFOCUS. FOCUS, COME
UP ON TORCHES IN ATHENA TEMPLE.
ZOOM OUT TO DISCLOSE ORESTES
LYING AT THE FOOT OF THE
STATUE. MS SLOWLY ZOOM TO CU
OF FACE OF ORESTES.

ORESTES: (TIRED, WORN, BREATHLESS, CRYING)
I CALL UPON ATHENE, QUEEN OF THIS
LAND, TO COME AND RESCUE ME. TAKE
ME IN OF YOUR GOOD GRACE, THE
WANDERER WHO COMES, CROSSING THE
DRY LAND AND THE SEA ALIKE,
KEEPING THE ORDINANCES OF APOLLO'S
AROCLE. HELP ONE WHO IS CAUGHT
IN THE PLIGHT THAT BESETS THE
HOUSE OF ATREUS. AH MIGHTY GODDESS,
SET ME FREE FROM WHAT IS AT MY
BACK. (HE COLAPSES)

DESOLVE INTO DREAM EFFECT,
ALL SHOTS FOGGED.

CU 2S OF GIRLS & ORESTES

(ORESTES IS LYING IN A GREEN
FIELD IN THE SAME POSITION THAT
HE COLASPED IN. HE IS NAKED. HE
STANDS WITH HIS BACK TO US. TWO
GIRLS RUN IN WITH GAUSE MATERIAL
AND DRAPE HIM. THE BEAUTIFUL GIRLS
ARE COAXING ORESTES. THEN THEY
RUN OVER THE FIELD, GIRLS LEADING.
THEY STOP. THE GIRLS TURN AND ARE
INSTEAD THE ERINYES. OTHERS
APPEAR.)

THE EUMENIDES

VIDIO		AUDIO
CU OF 4TH ERINYES.	<u>4TH</u> :	NEITHER APOLLO NOR ATHENE'S STRENGTH MUST WIN YOU FREE.
CU OF 6TH ERINYES.	<u>6TH</u> :	NOR SAVE YOU FROM GOING DOWN FORGOTTEN.
CU OF 7TH ERINYES.	<u>7TH</u> :	WITHOUT KNOWING WHERE JOB LIES ANY WHERE INSIDE YOUR HEART. (THEY POUNCE UPON HIM. SPRING BACK IN DANCE. WE ARE NO LONGER IN THE FIELD.)

EUMENIDIES: (SUNG WHILE THEY DANCE)

MOTHER WHO BORE ME, MOTHER NIGHT,
TO BE A PUNISHMENT FOR THOSE IN
DARKNESS AND FOR THOSE WHO SEE
THE LIGHT HEAR ME! FOR LETO'S
SON IS TRYING TO ROB ME OF MY
HONOR BY TAKING FROM ME THIS
COWERING HARE, ONE RIGHTLY CON-
SECATED TO THE APPEASEMENT OF
HIS MOTHER'S BLOOD.

OVER OUR VICTUM WE SING THIS
SONG, MADDENING THE BRAIN, CARRING
AWAY THE SENSES, DESTROYING THE
MIND, A HYMN THAT COMES FROM THE
ERINYES, FETTERING THE MIND,
SUNG WITHOUT THE LYRE, WITHERING
TO MORTALS.

FOR THIS IS THE OFFICE THAT FATE
WITH HER PIERCING STROKE HAS
ORDAINED THAT I SHOULD HOLD
FAST: THAT AFTER MORTALS TO WHOM
HAS COME WANTON MURDER OF THEIR
OWN, IS SHOULD FOLLOW, UNTIL THEY
DESCEND BELOW THE EARTH: AND
AFTER DEATH NO WIDE LIBERTY IS
THEIRS. OVER OUR VICTUM WE SING
THIS SONG, MADDENING THE BRAIN,
CARRYING AWAY THE SENSES,
DESTROYING THE MIND, A HYMN THAT
COMES FROM THE ERINYES, FETTERING
THE MIND, SUNG WITHOUT THE LYRE,
WITHERING THE MORTALS.

THE EUMENIDES

VIDEO	AUDIO
DEFOCUS FOCUS ON 3S OF ORESTES AND CLY. AND ELECTRA	<u>ORESTES</u> : (WITH BLOODY SWORD IN HAND) THE BLOOD YOU SEE IS THAT OF AEGISTHUS, MOTHER, YOUR LOVER AND UNLAWFUL RULER OF THE THRONE.
BS OF CLY.	<u>CLY</u> : (IN TEARS) BELOVED, STRONG AEGISTHUS.
BS OF ORESTES	<u>ORESTES</u> : YOU LOVED HIM, THEN? YOU SHALL BE IN THE SAME GRAVE WITH HIM, AND NEVER BE UNFAITHFUL EVEN IN DEATH.
CU	<u>CLY</u> : HOLD, MY SON. OH TAKE PITY, CHILD, BEFORE THIS BREAST WHERE MANY A TIME, A DROWSING BABY, YOU WOULD FEED AND WITH SOFT GUMS SUCKED IN THE MILK THAT MADE YOU STRONG.
BS OF ORESTES	<u>ORESTES</u> : WHAT SHALL I DO, ELECTRA? BE SHAMED TO KILL OUR MOTHER?
BS OF ELECTRA	<u>ELECTRA</u> : WHAT THEN BECOMES THEREAFTER OF APOLLOS ORACLES? WHAT OF SWORN OATHES? COUNT MEN HATEFUL TO YOU RATHER THAN THE GODS DO WHAT YOU MUST AND DO IT QUICKLY.
BS OF ORESTES	<u>ORESTES</u> : YOU SPEAK THE TRUTH. I HAVE NO CHOICE.
BS CLY	<u>CLY</u> : I RAISED YOU WHEN YOU WERE LITTLE. MAY I GROW OLD WITH TWO OF YOU?
CU ORESTES	<u>ORESTES</u> : YOU KILLED MY FATHER. WOULD YOU MAKE YOUR HOME WITH ME?
CU CLY	<u>CLY</u> : DESTINY HAD SOME PART IN THAT, MY CHILD.
CU ORESTES	<u>ORESTES</u> : WHY THE DESTINY HAS SO WROUGHT THAT THIS SHALL BE YOUR DEATH.

THE EUMENIDES

VIDIO	AUDIO
CU OF CLY.	<u>CLY</u> : A MOTHER HAS HER CURSE, CHILD. ARE YOU NOT AFRAID?
ZOOM OUT TO 2S.	<u>ORESTES</u> : NO! YOU BORE ME AND THREW ME AWAY.
	<u>CLY</u> : I SENT YOU TO A FRIENDS HOUSE. THIS WAS NO THROWING AWAY.
	<u>ORESTES</u> : I WAS BORN OF A FREE FATHER. YOUR SOLDIER.
CU OF CLY.	<u>CLY</u> : SO? WHERE THEN IS THE PRICE THAT I RECEIVED FOR YOU?
CU OF ORESTES.	<u>ORESTES</u> : I COULD SAY. IT WOULD BE INDECENT TO TELL YOU.
CU OF CLY.	<u>CLY</u> : I THINK, CHILD, THAT YOU MEAN TO KILL YOUR MOTHER.
	<u>ORESTES</u> : IT WILL BE YOU WHO KILL YOURSELF. IT WILL NOT BE I.
DEFOCUS.	<u>CLY</u> : NO, MY SON, NO! YOUR MOTHER'S CURSE WILL DRAG YOU DOWN. (SHE SCREAMS.)
CU OF ORESTES.	(ORESTES WAKES WITH A START. HE HALF RISES FROM THE FLOOR, BUT IS STOPPED.)
2 SHOTS FROM FLOOR.	(THE EUMENIDIES ARE STARING AT HIM.)
	<u>ORESTES</u> : ATHENE, PROTECT ME. SET ME FREE FROM THEIR PERSECUTORS.
PAN UP TO CU OF ATHENE.	<u>ATHENE</u> : WHO IS THIS WHO CALLS ME?
BS OF 5TH ERINYES.	<u>5TH</u> : DAUGHTER OF ZEUS, WE DEMAND JUSTICE. WE ARE THE GLOOMY SISTERS OF THE NIGHT.
BS OF 1ST ERINYES.	<u>1ST</u> : CURSES, THEY CALL US IN OUR HOMES BENEATH THE GROUND.

THE EUMENIDES

VIDIO	AUDIO
BS OF ATHENE.	<u>ATHENE</u> : I KNOW YOUR ANCIENT RACE.
CU OF 2ND ERINYES.	<u>2ND</u> : THEN YOU KNOW IT IS OUR DUTY TO DRIVE HOME THOSE WHO HAVE SHED THE BLOOD OF MEN.
BS OF ATHENE.	<u>ATHENE</u> : IS HE ONE? DO YOU PERSUE HIM IN THIS KIND OF FLIGHT?
FL OR ORESTES.	<u>2ND</u> : YES! HE MURDERED HIS MOTHER BY DELIBERATE CHOICE.
	<u>3RD</u> : AND HE IS UNWILLING TO GIVE OR ACCEPT AN OATH.
	<u>4TH</u> : ATHENE, YOU EXAMINE HIM.
BS OF ATHENE.	<u>ATHENE</u> : YOU WOULD TURN OVER AUTHORITY IN THIS CASE TO ME?
CU OF 1ST ERINYES.	(1ST ERINYES WHO IS AMDECIDES.)
CU OF 2ND ERINYES.	(2ND ERINYES WHO IS ALSO UNCERTAIN.)
CU OF 5TH ERINYES.	<u>5TH</u> : (AFTER A MOMENT.) YES! IT IS WITHIN YOUR POWER. YOU DECIDE.
FS OF ORESTES.	<u>ATHENE</u> : THEN IT IS YOUR TURN STRANGER. WHAT WILL YOU SAY IN ANSWER? (ORESTES LOOKS AROUND.)
CU OF 6TH ERINYES.	
CU OF 7TH ERINYES.	
CU OF ATHENE.	<u>ATHENE</u> : SPEAK! (HE RISES.)
FS OF ORESTES.	<u>ORESTES</u> : LADY ATHENE. I AM OF ARGOS, FO THE HOUSE OF ATREUS, AND IS SO MY HONOR TO NAME MY FATHER, AGAMEMNON, LORD OF SEAFARERS, AND YOUR COMPANION WHEN YOU MADE THE TROJAN CITY OF ILIUM NO CITY ANYMORE.
BS OF ORESTES.	
FLASH OF AGAMEMNON.	
(FLASH OF AGAMEMNON BATTLE)	<u>ELECTRA</u> : HE DIED WITHOUT HONOR. (ORESTES TURNS.)

THE EUMENIDES

VIDEO

AUDIO

GROUP SHOT OF ELECTRA
AND APOLLO BEHIND THE
CROWD. ALL TURN

THE HOUR DUE HIM WAS DENIED
WHEN HE RETURNED HOME. (STEPS
FORWARD AND ADDRESSES ALL.)
WITH GREAT APOLLOS BLESSING, I
CAN NOW ADDRESS YOU, VENGIFUL
MAIDENS, AND I TELL YOU THAT IT
WAS OVER OUR MOTHER, CLYTIMNESTRA,
THE DARK-HEARTED CONSPIRATOR,
THAT INSTRUCTS YOU TO CUT DOWN
OUR FATHER. DEVOTED ATHENA,
ALTHOUGH THIS HAND DID NOT HOLD
THE KNIFE THAT KILLED MY MOTHER,
LET IT BE KNOWN THAT THE SIN OF
THAT DEED WAS EQUAL TO MY
BROTHERS IN MY HEART. (X TO
ORESTES) I STAND BESIDE HIM IN
THAT GUILTY ACT.

CU OF ELECTRA

MS OF ELECTRA

CU OF APOLLO

APOLLO: JUST ATHENE, I HAVE COME TO
TESTIFY.

BS OF ATHENE

ATHENA: WORTHY BROTHER, SPEAK.

APOLLO: THIS MAN, BY OBSERVED LAW, CAME
TO ME AS SUPPLIANT, AND IT WAS
I WHO CLEANED HIM OF THE STAIN
OF BLOOD. I HAVE ALSO COME TO
HELP HIM IN THIS CASE. I BEAR
RESPONSIBILITY FOR HIS MOTHER'S
MURDER.

BS OF ATHENE

ATHENE: SPEAK ON, APOLLO. WHY WAS THIS
BLOOD SHED JUSTIFIED IN YOUR
EYES? STATE YOUR CASE.

MS OF APOLLO ZOOM TO CU

APOLLO: THEN REFLECT ON THIS. AGAMEMNON,
HONORED WITH THE KING'S STAFF
GIVEN BY THE HAND OF GOD, ARRIVED
HOME FROM HIS CAMPAIGNING.
CLYTMNESTRA LAY IN WAIT FOR HIM.
AS HE WAS STEPPING FROM THE BATH,
AT ITS EDGE SHE CURTAINED HIM
WITH A CLOAK, AND IN THE MAZE
OF AN EMBROIDERED ROBE ENTANGLED
HIM, AND WITH THE AID OF HER
LOVER, AEGISTHUS, SHE STRUCK HIM.

FLASH OF CLY.

FLASH OF ROBE OVER
AGAMEMNON

THE EUMENIDES:

VIDIO

AUDIO

FL AGAMEMNON FALLS TO
GROUND, REFLECTION ON
WATER, BLOOD COLORED
WATER.

THERE IS THE BRIEF STORY OF THE
DEATH OF A GREAT MAN, SOLEMN IN
ALL MEN'S SIGHT, LORD OF THE
HOST OF SHIPS.

FS. ZOOM IN TO FACE.

ATHENE: I HAVE HEARD ENOUGH. IT IS MY
TASK TO RENDER FINAL JUDGEMENT
HERE. I CAN NOT BE BUT
SUBJECTIVELY INFLUENCED IN THIS
MATTER. THERE IS NO MOTHER ANY-
WHERE WHO GAVE ME BIRTH, AND
BUT FOR MARRIAGE, I FIND THE
BINDING QUITE STRONG. SO IN A
CASE WHERE THE WIFE HAS KILLED
HER HUSBAND, LORD OF THE HOUSE,
HER DEATH SHALL NOT MEAN MOST
TO ME. THEREFORE I CAST MY
BALLOT FOR ORESTES.

MS OF 6TH ERINYES

MS OF 7TH ERINYES

CU OF ATHENE.

LS OF THE ERINYES.

1ST: DARKNESS OF NIGHT, OUR MOTHER,
ARE YOU HERE TO WATCH?

5TH: GODS OF THE YOUNGER GENERATION,
YOU HAVE RIDDEN DOWN THE LAWS
OF THE ELDER TIME.

4TH: TORN THE LAWS OUT OF MY HANDS.

2ND: I, DISINHERITED, SUFFERING, HEAVY
WITH ANGER, SHALL LET LOOSE ON
THE LAND THE VINDICTIVE POISON
DRIPPING DEADLY OUT OF MY HEART
UPON THE GROUND.

8TH: WHAT SHALL I DO?

9TH: I AM MOCKED BY THE PEOPLE.

4TH: EARTH, AH, EARTH WHAT IS THIS
AGONY THAT CRAWLS UNDER MY RIBS?

THE EUMENIDES :

VIDIO

AUDIO

3RD: NIGHT, HEAR ME, OH NIGHT,
MOTHER. THE HARD HANDS OF THE
GODS HAVE WIPED ME OUT, AND
THEIR TREACHERIES HAVE TAKEN MY
OLD RIGHTS AWAY.

1ST: YOUR PEOPLE WILL SUFFER FOR THIS
WRONG. WE SHALL BRING PESTULANCE
TO THIS LAND. YOUR SINS SHALL
BREED CANCER.

2ND: THE TREES LEAFLESS.

3RD: THE FURROWS BARREN.

6TH: THE LOWLANDS WASTED.

7TH: THE PLAINS WITHERED.

5TH: THESE SINS WILL DRAG ITS SMEAR
OF MORTAL INFECTION ACROSS THE
LAND.

MS OF ATHENE. FOLLOW AS
SHE PASSES AMONG THEM.

ATHENE: LISTEN TO ME. I WOULD NOT HAVE
YOU SO GRIEVED. DO NOT BRING THE
BULK OF YOUR HATRED DOWN ON THIS
LAND. DO NOT RENDER IT BARREN OF
FRUIT, NOR SPILL THE DRIPPING
RAIN OF DEATH IN FIERCE AND
JAGGED LINES TO EAT THE SEEDS.
IN COMPLETE HONESTY, I PROMISE
YOU A PLACE OF YOUR OWN, DEEP
HIDDEN UNDERGROUND, THAT IS YOURS
BY RIGHT, WHERE YOU SHALL SIT ON
SHINING CHAIRS PESIDE THE HEARTH
TO ACCEPT DEVOTIONS OFFERED BY
MY CITIZENS.

CS OF ATHENE.

LS OF CLY

CLY: (APPEARING AT THE END OF THE
HALL.) WAIT! WHAT OF THE LAWS
OF THE ELDER TIMES? CAN YOU BE
MOCKED SO? GREAT IS THE SORROW
AND THE DISHONOR UPON YOUR SAD
DAUGHTERS OF NIGHT. SHALL YOU

THE EUMENIDES

VIDIO

AUDIO

CU OF CLY
CU OF LIPS
LS OF GROUP

10 FAST FLASHES

3S LIGHTING

OUT OF ZINK OF NEGATIVE.
CU OF 1ST ERINYES.
CU OF 2ND ERINYES.
CU OF 5TH ERINYES.

MS OF APOLLO.
CU OF APOLLO

CU OF 3RD ERINYES.
CU OF 6TH ERINYES.
MS OF APOLLO.

LS.

CU OF CLY

MS OF CLY. SHE DISOLVES.

LISTEN TO THESE YOUNG GODS?
THERE TREACHERIES HAVE TAKEN
YOUR OLD RIGHTS AWAY. THERE ARE
ONLY A FEW OF THEM, AND MANY OF
YOU. SHOW THE POWER AND STRENGTH
THAT AGE HAS GIVEN YOU. THE TIME
FOR REVENGE IS NOW. YOUR VICTIMS
STAND BEFORE YOU AS SAPLINGS
AGAINST THE HURRICANE. STRIKE
NOW! FEEL THE BLOOD IN YOUR
MOUTH! AVENGE MY DEATH! (THE
EUMENIDIES ATTACK. SEVERAL HOLD
UP THE GODS AND ELECTRA WHILE THE
REST ATTACK ORESTES. A SERIES OF
10 FAST FLASHES EACH A DIFFERENT
PART OF THE BODY BEING RIPPED,
TORN, GOUGED, BITTEN, ETC.
APOLLO BREAKS LOOSE. LIGHTING
AND THUNDER.)

(THE EUMENIDIES HOLD. THEY LOOK
TO THE SKY.)

APOLLO: GODDESSES OF THE NIGHT. AS YOU
SEE I HAVE ZEUS BEHIND ME. IT
IS STILL I WHO GUIDE HIS MIGHTY
BOLTS. CAN YOUR TITAN POWERS
GIVEN TO YOU BEFORE THE
OLYMPIANS CAME, CHALLENGE THE
POWER OF THE MIGHTY ZEUS?

(THEY SHOW UNCERTENITY.)
THEN I SAY RETREAT FROM YOUR
VICTIM.

(THEY RETREAT AND ELECTRA RUNS
TO HER BROTHER.)

CLYTMNSTR! IT WAS YOUR PLACE TO
LEAVE EREBUS' CHAMBER IN THE
HOUSE OF HADES. I NOW CHARGE
CHARON TO SWIFTLY SPEED YOU TO
THE LAND BEYOND PHLEGETHON'S
BURNING SHORES WHERE YOU CAN
NEVER FIND ETERNAL PEACE.

THE EUMENIDES

VIDIO	AUDIO
M 2S.	<u>ELECTRA</u> : OH, APOLLO, HELP MY BROTHER, FOR I FEAR HE DIES.
CU OF ORESTES.	<u>ORESTES</u> : PERHAPS IT IS BEST. FOR MUCH GUILT HAVE I. THE SINS OF MY FATHERS ARE FULL UPON ME. THE OLYMPIANS CURSE UPON THE HOUSE OF ATREUS HAS COME FULL TURN.
CU OF ELECTRA.	THAT CURSE WHICH BROUGHT THE MADNESS. OF BLOOD ON MY ANCESTORS HAS NOW INVESTED ITSELF UPON ME. LET ME DIE AND THERE BY LET THIS CURSE OF ATREUS BE ENDED.
CU OF ORESTES	
MS OF APOLLO.	<u>APOLLO</u> : NO! BRAVE ORESTES, THIS DAY WILL END THAT EXECRATION WITHOUT YOUR DEATH. IT WAS BY MY CHARGE THAT YOU DID THIS DEED AND NOT THE CURSE ON IANTALUS. WITH THE RISE OF THE NEW DAY LET IT BE KNOWN, THE HOUSE OF ATREUS IS CLEANSED.
M 2S OF ORESTES AND ELECTRA.	
MS OF ATHENE.	<u>ATHENE</u> : NOW APOLLO, USE YOUR ART THAT FIRST CURING POWERS YOU GAVE TO MAN. AS YOU ARE CALLED THE HEALER, USE YOUR ABILITY NOW AND RESTORE ORESTES.
CU OF APOLLO.	<u>APOLLO</u> : AS YOU WILL, KIND DISTER, I HEAL THE SON OF AGAMEMNON. THE POWERS ARE INVESTED BY ZEUS UNTO ME FLOW THROUGH THE BODY OF WORTHY ORESTES.
ES OF ORESTES.	... (WE SEE HIM HEALING ORESTES.)
3 CU'S OF THE EUMENIDIES.	(THE EUMENIDIES ARE ANGRY.)
MS OF APOLLO.	MY BUSINESS IS NOW COMPLETE.
FS OF ELECTRA AND ORESTES.	COME ELECTRA, BRING YOUR BROTHER. I WILL ACCOMPANY YOU TO ARGOS. MIGHTY ATHENE, I LEAVE TO YOU THESE UNFORTUNATE MAIDENS OF THE NIGHT.
ZOOM OUT FOR EXIT.	(THE EUMENIDIES MOVE ABOUT DIS- GRUMBLED.)

THE EUMENIDES

VIDEO		AUDIO
MS OF 10TH ERINYES.	<u>10TH:</u>	WHAT SHALL WE DO?
MS OF 9TH ERINYES.	<u>9TH:</u>	THESE GODS HAVE TAKEN MY OLD RIGHTS.
3 MS OF THE ERINYES.	<u>6TH:</u>	SO GREAT THIS SORROW AND THIS DISHONOR UPON THE SAD DAUGHTERS OF NIGHT.
CU OF ATHENE.	<u>ATHENE:</u>	NO, NOT DISHONORED. YOU ARE GODDESSES. PUT TO SLEEP THE BITTER STRENGTH IN THE BLACK WAVE AND LIVE WITH ME AND SHARE MY PRIDE OF WORSHIP. HERE IS A BIG LAND, AND FROM IT YOU SHALL WIN FIRST FRUITS IN OFFERINGS FOR CHILDREN AND THE MARRIAGE RITE FOR ALWAYS. THEN YOU WILL SAY MY ARGUMENT WAS GOOD.
CU OF 1ST ERINYES.	<u>1ST:</u>	LADY ATHENE, WHAT IS THIS PLACE YOU SAY IS MINE?
MS OF ATHENE.	<u>ATHENE:</u>	A PLACE FREE OF ALL BRIEF AND PAIN. TAKE IT FOR YOURS.
CU OF 5TH ERINYES.	<u>5TH:</u>	IF I DO TAKE IT, SHALL I HAVE SOME DEFINITE POWERS?
MS OF ATHENE.	<u>ATHENE:</u>	NO HOUSE SHALL BE PROSPEROUS WITHOUT YOUR WILL.
CU OF 2ND ERINYES.	<u>2ND:</u>	YOU WILL DO THIS? YOU WILL REALLY LET ME BE SO STRONG?
MS OF ATHENE.	<u>ATHENE:</u>	SO WE SHALL STRENGTHEN THE LIVES OF ALL WHO WORSHIP US.
CU OF 3RD ERINYES.	<u>3RD:</u>	YOU GUARANTEE SUCH HONOR FOR THE REST OF TIME.
MS OF ATHENE.	<u>ATHENE:</u>	FOR THE REST OF TIME YOU MAY STAY HERE. YOU WILL WIN THE HEARTS OF OTHERS.
2MS OF ERINYES.		(ERINYES LOOK FROM ONE TO ANOTHER)

THE EUMENIDES :

<u>VIDEO</u>	<u>AUDIO</u>
	<u>1ST:</u> WE ACCEPT THIS HOME AT ATHENE'S SIDE.
CU OF 5TH ERINYES.	<u>5TH:</u> DAUGHTERS OF NIGHT, AGED CHILDREN LET US TAKE OUR LEAVE IN PLACE.
CU OF 2ND ERINYES.	<u>2ND:</u> IN THE PRIMEVEL DARK OF EARTH-HOLLOWS HELD IN HIGH VENERATION WITH RIGHTS SACRIFICIAL. BLESS THEM, THE PEOPLE OF THIS LAND, IN SILENCE.
LS OF 3 ERINYES.	(3 ERINYES SINK INTO GROUND.)
CU OF 6TH ERINYES.	<u>6TH:</u> GRACIOUS BE, WISH WHAT THE LAND WISHES, FOLLOW, GRAVE GODESSES, FLUSHED IN THE FLAME-SPRING TORCH-LIGHT HAPPY ON YOUR JOURNEY.
LS OF 3 ERINYES.	(3 MORE ERINYES SINK INTO GROUND)
CU OF 10TH ERINYES.	<u>10TH:</u> THERE SHALL BE PEACE FOREVER BETWEEN THESE PEOPLE OF PALLAS AND THEIR GUESTS.
LS OF 2 ERINYES.	(2 MORE SINK INTO GROUND.)
CU OF 5TH ERINYES.	<u>5TH:</u> ZEUS, THE ALL SEEING, MET WITH DESTINY TO CONFIRM IT.
LS OF 2 ERINYES.	(2 MORE ERINYES SINK INTO GROUND)
CU OF 1ST ERINYES.	<u>1ST:</u> SINGING, ALL WITH FOLLOW IN OUR FOOTSTEPS.
LS OF 1ST ERINYES.	(SHE SINKS INTO GROUND.)
CO OF ATHENE.	<u>ATHENE:</u> GODESSES, FAREWELL. YOU, CHILDREN OF CRANAUS, KEEP THE CITADEL. FOR THESE PARTING WORDS YOU HAVE GIVEN, MAY YOUR HEARTS DESIRE BE FOR GOOD TO RETURN.
DEFOCUS, PAN UPWARD AND FOCUS ON A STAR.	

THE END

APPENDIX II

FLAT PATTERN DESIGNS

The following pages contain flat patterns for the basic period garments used in The Eumenides. No allowances have been made in the flat patterns for seams or hems. The scale used throughout this section is 1/16 inch equals one inch. All patterns were adjusted to mens' and womens' standard sizes. The following measurements were used:

<u>MAN</u>	<u>WOMAN</u>
Chest. 40"	Bust 33"
Waist. 32"	Waist. 27"
Hips 38"	Hips 35"
Neck	Outsleeve. 27"
Outsleeve. 24"	Insleeve 19"
Armpit to Waist. . . 12"	Shoulder to Waist
Shoulder to Waist	(Front) 17"
(Front) 19"	Shoulder to Waist
Shoulder to Waist	(Back). 16"
(Back). 18"	Shoulder to Floor. . 54"
Inseam to Floor. . . 60"	Inseam to Knee . . . 12"
Inseam to Below Knee 12"	Inseam to Below Knee 14"
Wrist. 8"	Wrist. 6"

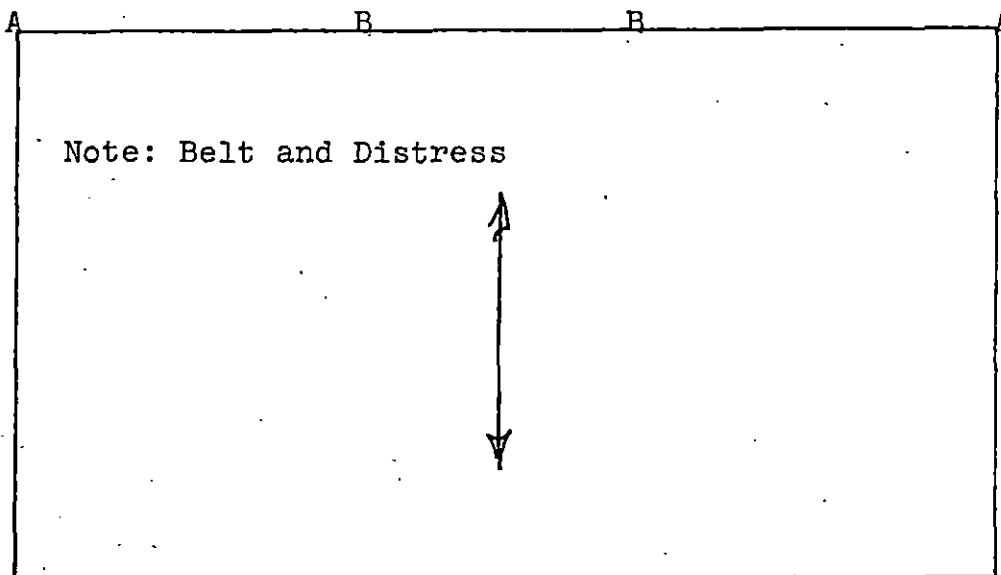


Figure 1
Peplos

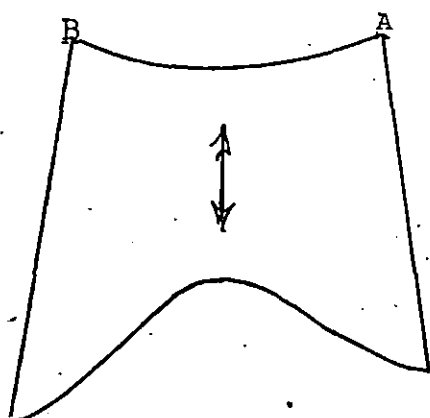


Figure 1a
Peplos
Overdrape Front

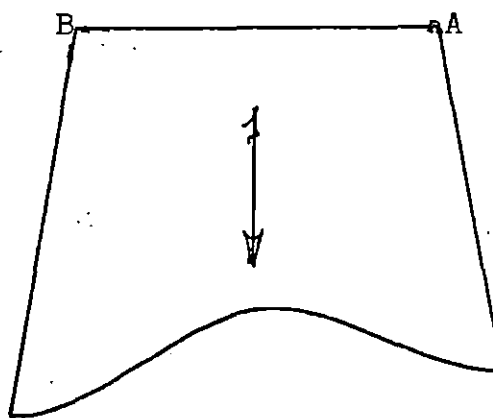


Figure 1b
Peplos
Overdrape Back

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

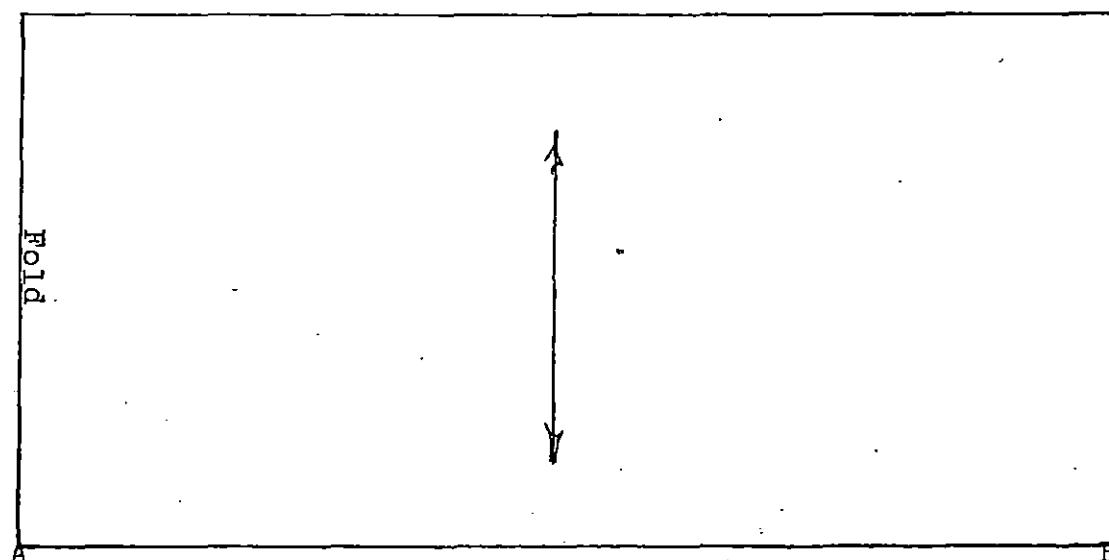


Figure 2
Himation

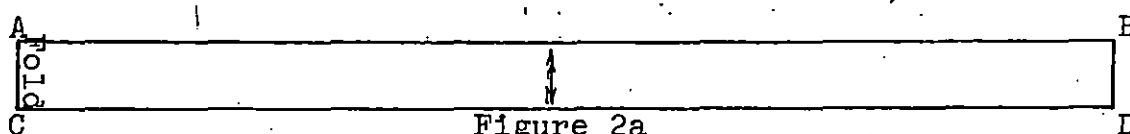


Figure 2a
Border

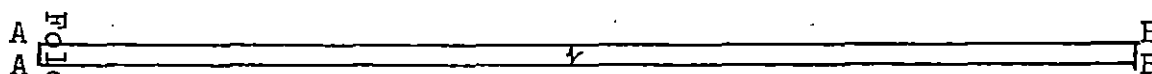


Figure 2b
Trim Top

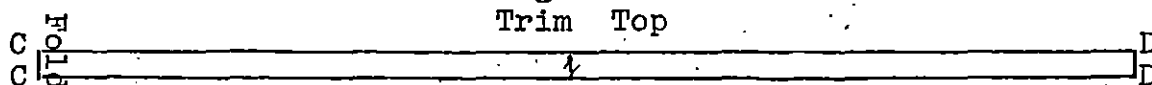


Figure 2c
Trim Bottom



Figure 3
Medallion



Figure 4
Laurel Wreath

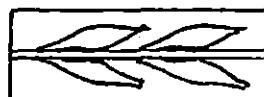


Figure 2d
Border Stencil



Figure 4a
Side view

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

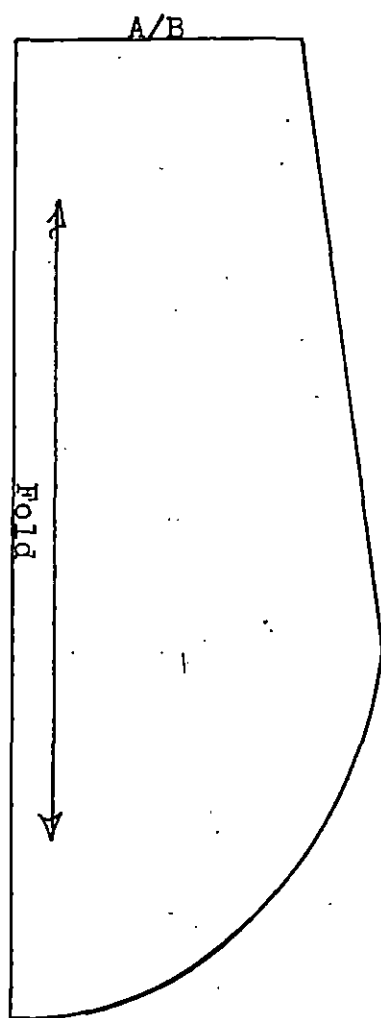


Figure 5a
Chlamys Back

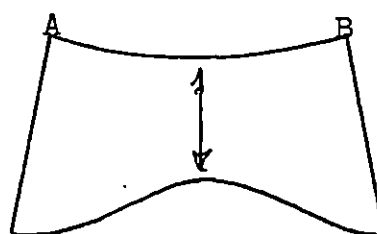


Figure 5
Chlamys Front

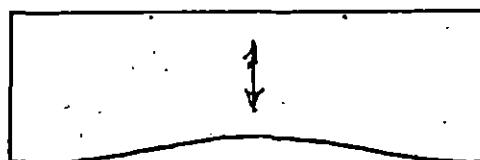


Figure 5b
Loin Cloth



Figure 6
Helmet side
Pieces



Figure 6a
Helmet
Nose Seam

Note: Refer to
Rendering for Helmet
detail.



Figure 7
Athena's Aegis



Figure 6b
Helmet Crown

Note: Refer to Rendering
for Aegis detail.

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

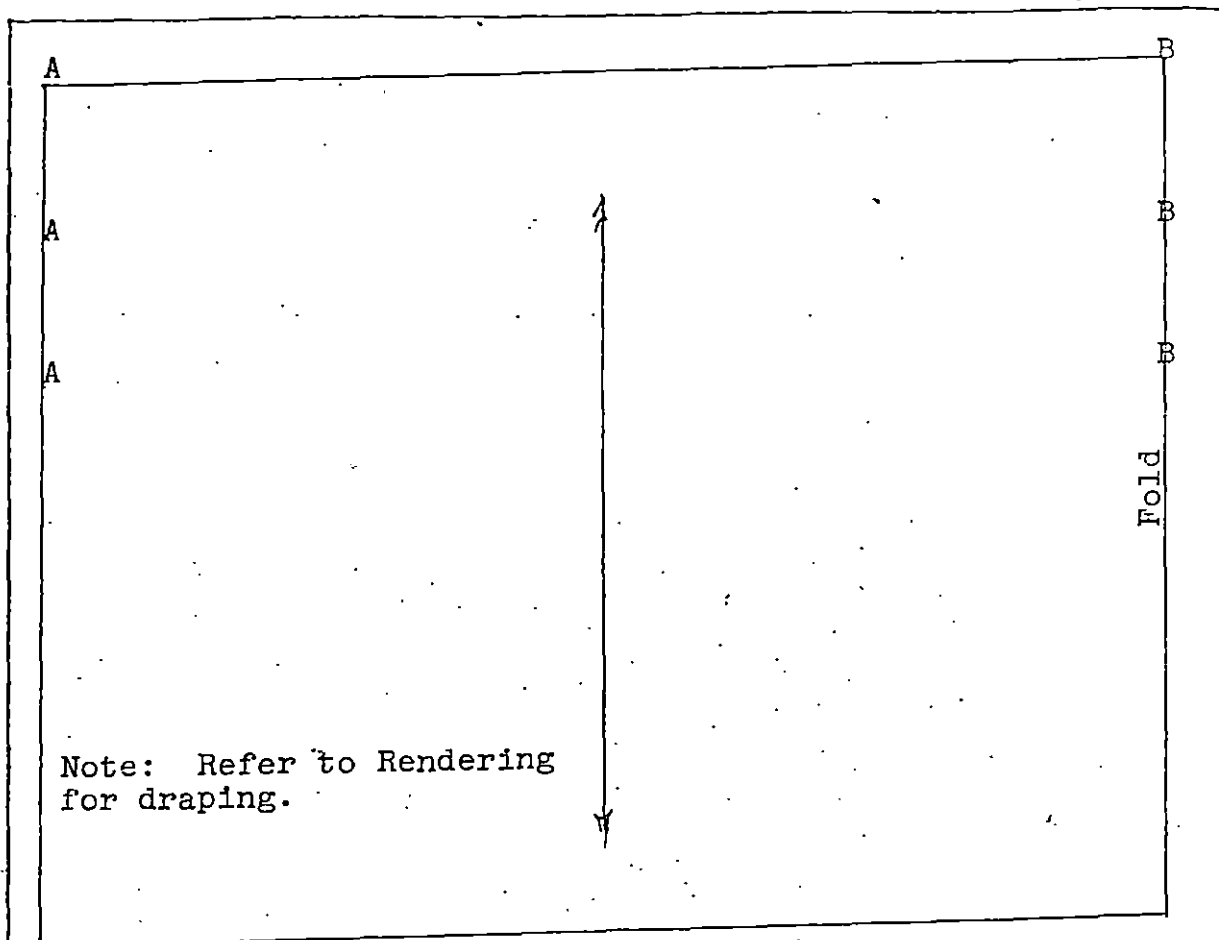


Figure 8
Aegisthus' Himation

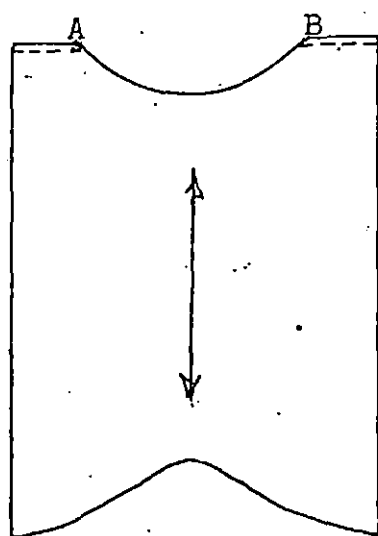


Figure 9a
Peplos
Back Panel

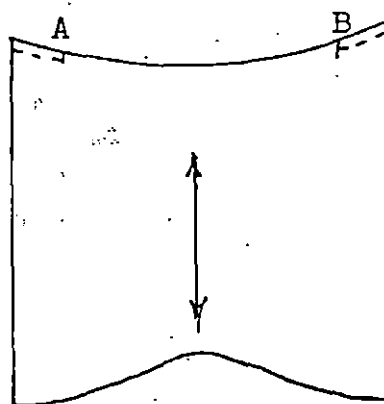


Figure 9
Peplos Front Panel

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

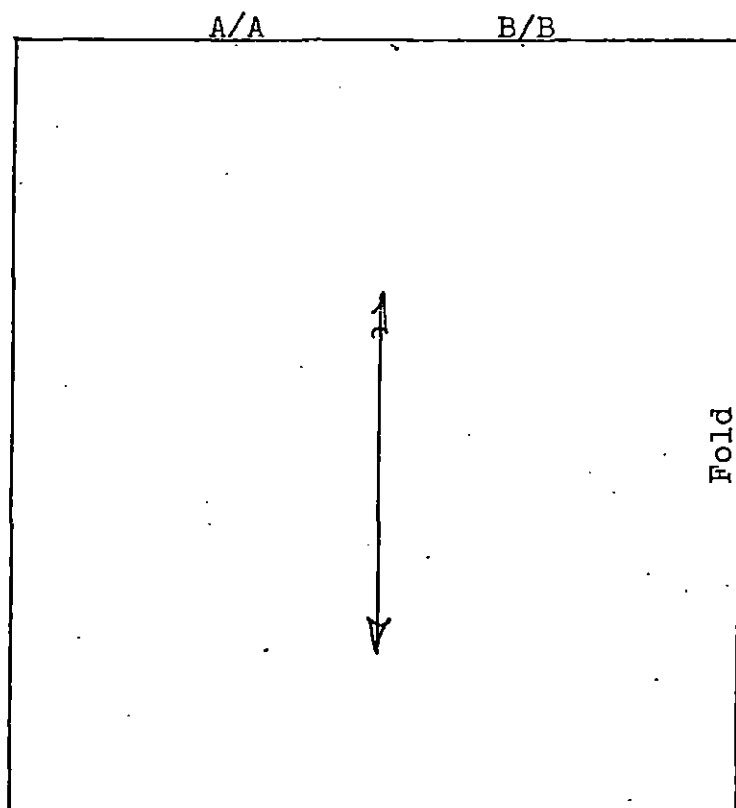


Figure 10
Peplos



Figure 11
Crown

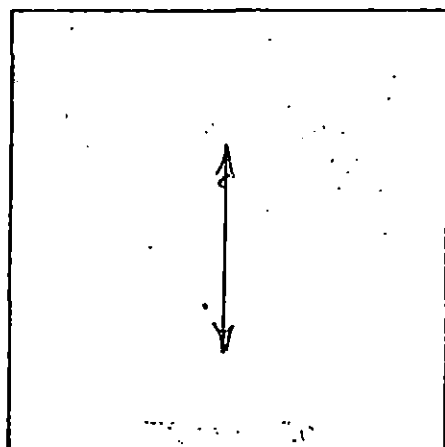


Figure 11
Veil



Figure 11a
Gold Piping



Figure 11b
Gold Braid

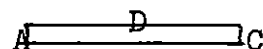


Figure 11c
Gold Band

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

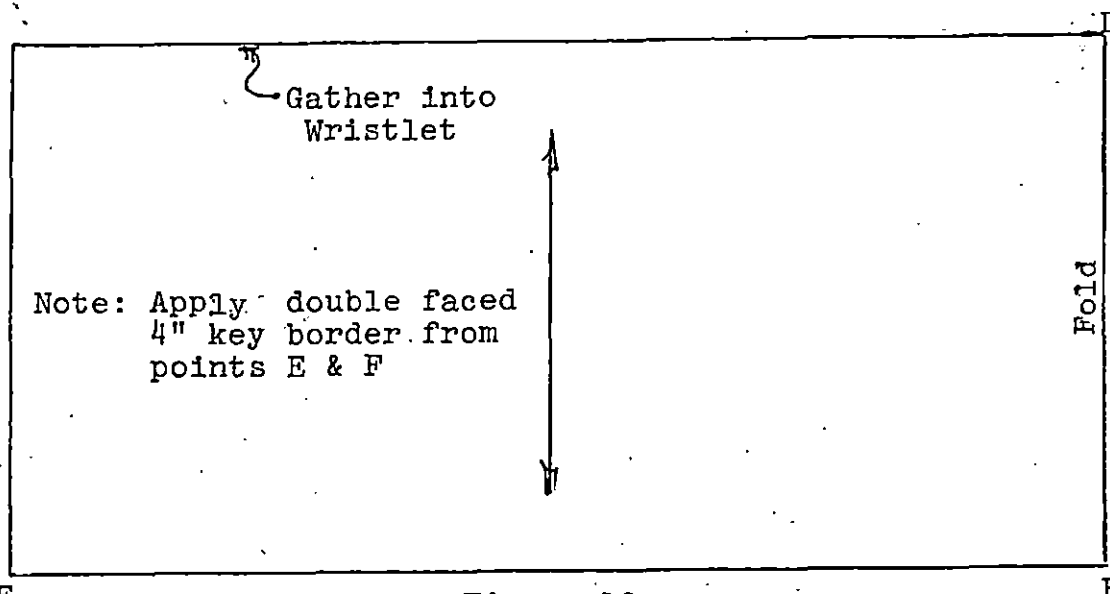


Figure 12a
Chlamys

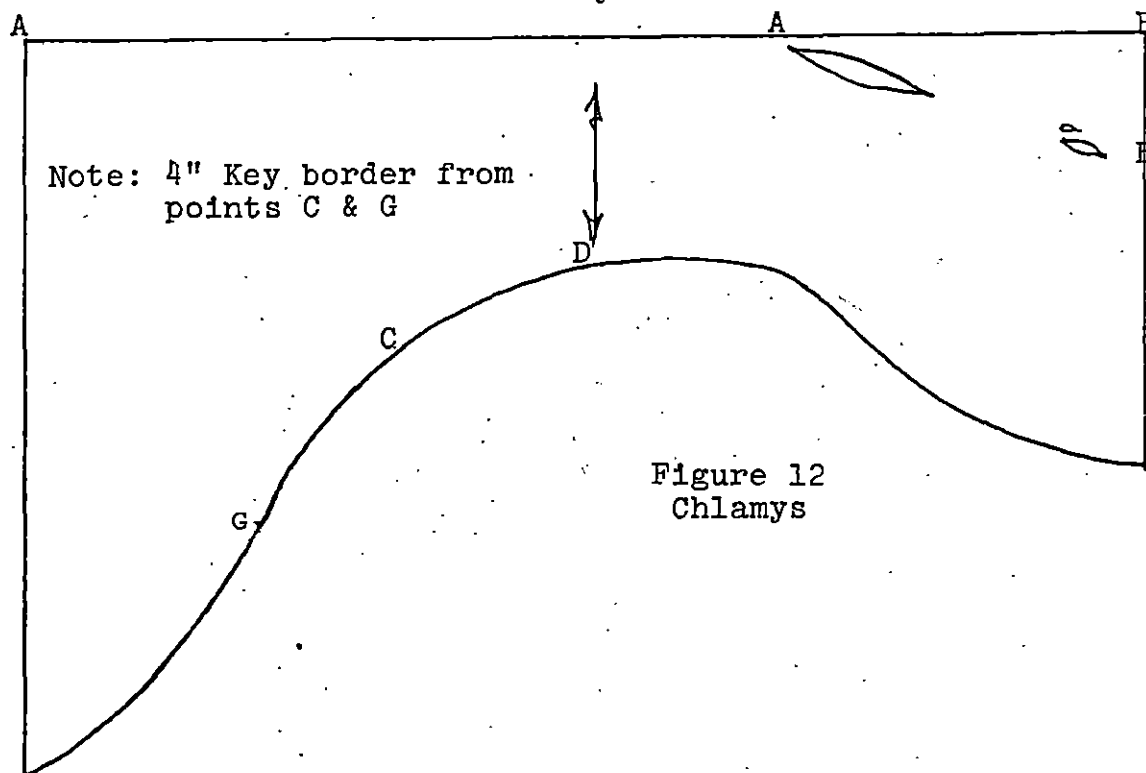


Figure 12
Chlamys

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

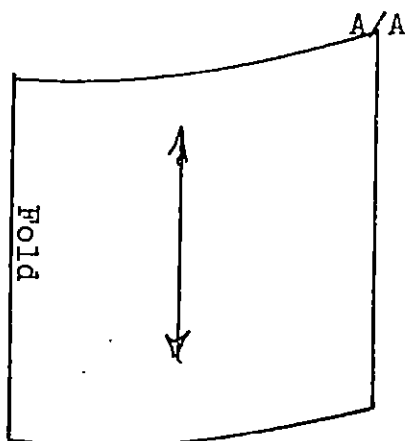


Figure 13
Exomis

Note: Sandal Strap
120" long



Figure 14
Sandals



Figure 15
Bull Head
Pendant

Note: 6" Border and
Trim cut to fit curve.

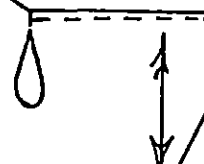


Figure 16
Chlamys



Figure 17
Key Stencil

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

Note: Use this stencil for
all Key reliefs.

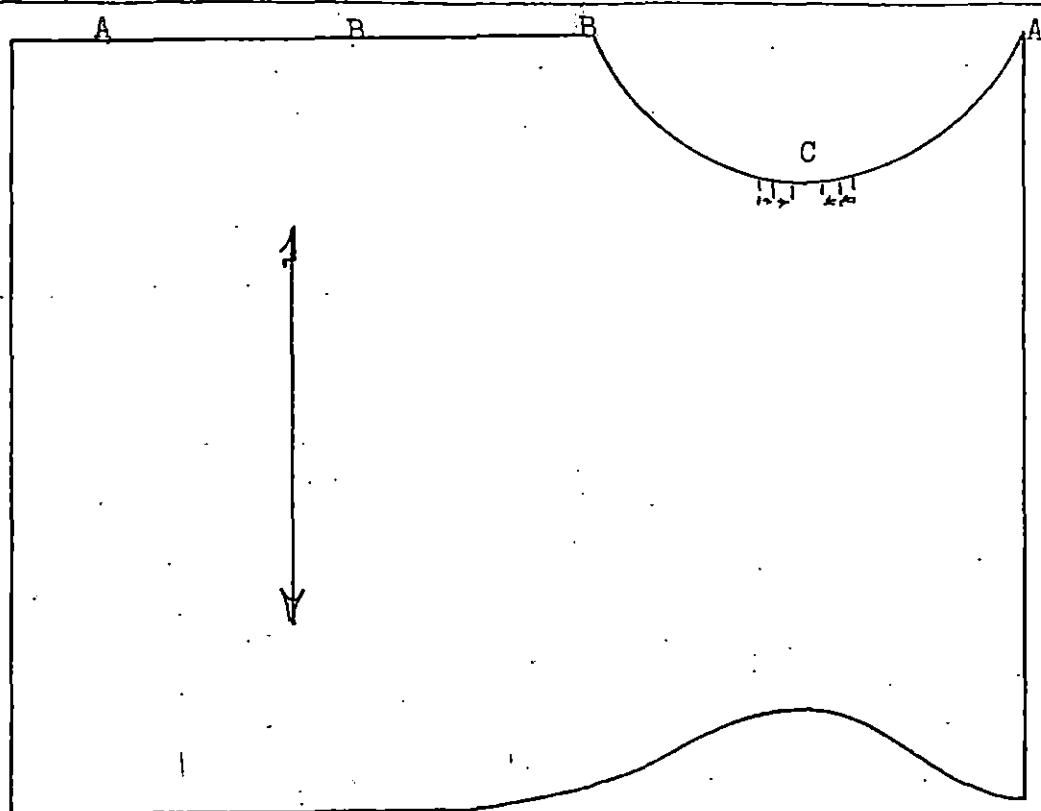


Figure 18
Peplos

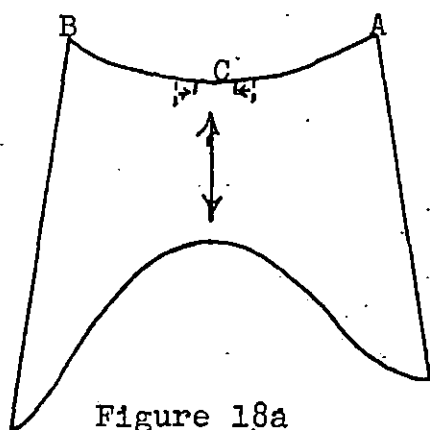


Figure 18a
Peplos
Overdrape Front

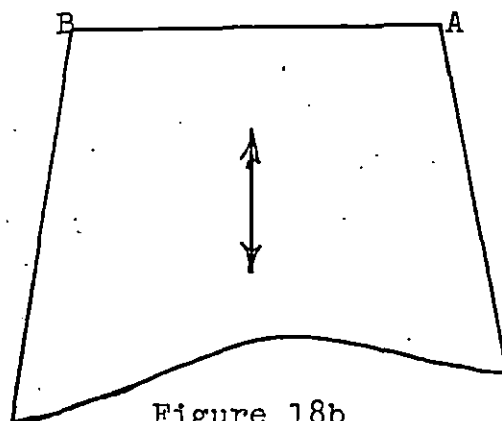


Figure 18b
Peplos
Overdrape Back

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

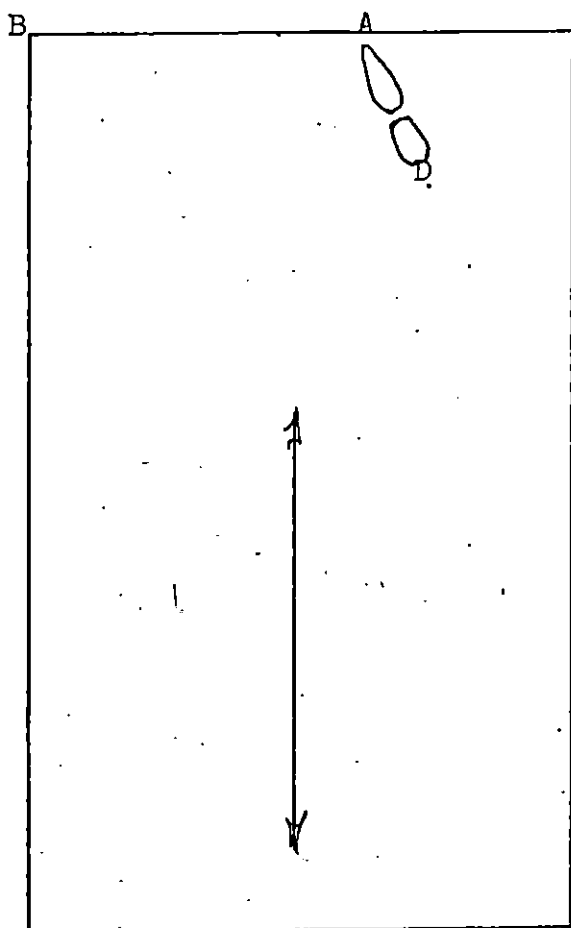


Figure 19
Chlamys

Note: Band for arm at
point D.

Note: Pin at point E

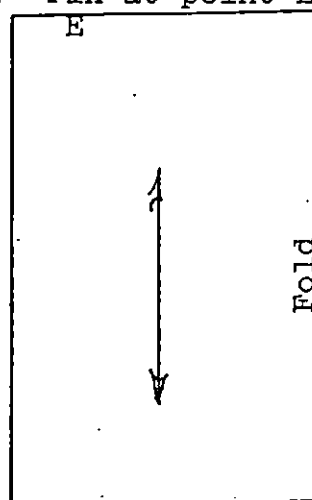


Figure 20
(Tunic) Skirt

THE EUMENIDES

Flat Pattern Designs

Scale: 1/16" = 1"

APPENDIX III